

Chapter Five:

Tolerance, and Fear of That Which Is Alien

Tolerance is the open-mindedness, impartiality and fairness one being affords another. Baroness Warnock claims that “toleration is the virtue of refraining from exercising one’s power with regard to others’ opinion or action although that deviates from one’s own over something important and although one morally disapproves of it.” She goes further to say that “the intolerable is the unbearable. And we may simply feel, believe, conclude without reason, that something is unbearable and must be stopped.”¹ The aliens within the *Star Trek* universe are presented under these criteria, and as I shall soon discuss, particular aliens are tolerated while others are considered unbearable.

The *Enterprise* crews approach new life forms and cultures with a basic but wary trust as far as possible untainted by prior judgements or the imposition of preconceived notions. Recuperating the alienness of a different species requires the mending, healing or recovering of that species into some form, whether it be in manner or physicality, as in the case of the Kelvans², that is more palatable to the humans who encounter them. Encountering the totally unfamiliar is both exhilarating and disquieting for the crews of the *Enterprises*, and as humans, the need to adapt the foreign into a more manageable entity is tantamount to dealing with it and finally understanding it. Within the *Star Trek* universe, tolerance, compassion and understanding should, ideally, be shown to every newly encountered species. Tolerance teaches understanding; understanding, the result of open-mindedness, encourages compassion.

Compassion is shown towards a new life form, once it is explored and no threat is found. Riker has compassion, and love, for Soren in “The Outcast”, while in “The Lower Decks”, the *Enterprise-D* crew treat a Cardassian who is working for the Federation. They also treat an injured Romulan in “The Enemy” (*STTNG* s 03) and a dying Borg in “I, Borg”. Humans have more tolerance and compassion for the new and different when they are and remain in control of the situation.

The term “outsiders” is frequently applied to those which do not exist in a recognisable anthropoid form. They are tolerated by some humanoid species but suffer the ire of others. The fact that other species exist is often reason enough for

¹ Quoted in Mendus, S and Edwards, D. (eds) On Toleration Oxford University Press, Oxford, 1987, p 02

² In the episode “By Any Other Name” the Kelvans adopt humanoid form so that they can approach the *Enterprise* crew in a more non-threatening form to gain their confidence, and also so they can operate the starship effectively after they have taken control of it.

militaristic peoples such as the Klingons to seek to conquer the other life form. Whereas new life forms are viewed by the Federation as potential members and trade partners, they are seen by the warrior peoples as sources of private gain, both in money and resources.

While members of a species may treat their fellow citizens well, their treatment of outsiders is often flawed. In the original series, the *Enterprise* crew often came upon civilisations that did not welcome the outsider. The efforts of the crew to assist were sometimes met with scorn and contempt. The humaneness and tolerance Kirk and his crew were attempting to exercise was not reciprocated.

Tolerance

Aliens and humans alike in the *Star Trek* universe share the quality of tolerance. Tolerance is a benevolent trait, one not monopolised by humans. The possibility of aliens containing within themselves such a basic aspect of humanity can prove a startling discovery for the uninitiated unconvinced human. The unknown is as much a mystery and a challenge to the alien as it is to the human being. The love of and need for tolerance is a universal notion in the *Star Trek* cosmos.

Karl Popper poses the question "can toleration be shown to those who refuse to tolerate others?"³ Klingons instil fear and dread into each civilisation they conquer. Their standing within the universal order is low, and although tolerance is rarely shown by them, they are tolerated by others. Popper states that intolerance "impedes progress and hinders the search for truth"⁴, a statement proved by the visible results of Klingon contact - occupation, death, and destruction.

As is evidenced by the toleration of the Klingons, tolerance of and compassion for others is sometimes misplaced. Charlie Evans in "Charlie X" (*ST* s 01) enjoys the compassion of the *Enterprise* crew until he starts harassing Yeoman Rand, dematerialising crew members and injuring the bridge crew. Their encounter with Charlie Evans causes the crew to become more wary and suspicious. Once Charlie's powers become evident, Kirk attempts pacification and reason to maintain control, but as Charlie's strength becomes too great to contain and a starship is destroyed, Kirk knows he has a battle on his hands to protect his ship and crew.

Kirk feels he has failed if he is not in control of a situation. His inability to protect his crew in "Charlie X", and in "By Any Other Name", devastates him. In the latter, he loses the control of his starship to a group of remarkably technologically advanced humanoids and is forced to stand by helplessly and watch as one of his

³ Mendus and Edwards, op. cit., p 07

⁴ ibid.

officers is murdered and all but two are reduced to small, fragile blocks. The Kelvans' superior powers of both intellect and skill allow them to effortlessly commandeer the *Enterprise*, their proposed means of travelling from one galaxy to the next in an effort to return to their home planet. With only Spock and McCoy at his side, Kirk struggles to regain control of his ship and return his entire crew to normality. Tolerance of the Kelvans is initially non-existent as they refuse any compromise and take control of the *Enterprise* using threats and murder. Eventually Rojan, the leader, is forced to reconsider the Kelvan plan, and, once more in control of the situation, Kirk is able to establish a rapport and an understanding with the Kelvans.

Tolerance of a newly discovered life form or an injured member of an enemy race can result in complications or dangerous situations, as well as lead to important breakthroughs such as the discovery of previously concealed integrity in the encountered being. The rescue of the young Borg in "I, Borg" awakened in the *Enterprise-D* inhabitants feelings of confusion, fear and abhorrence, memories of battles, and bitter war experiences with the Borg. Members of the *Enterprise-D* crew prove themselves capable of exhibiting intolerance, as many are frightened and opposed to healing a Borg on the ship. Guinan is especially vocal about her displeasure. Her condemnation of Picard's decision to bring the Borg aboard the *Enterprise-D* is borne of the pain and anger with which Guinan is forced to live following the Borgs' destruction of her planet and the murder of almost her entire race. Well-known for her willingness to help a being of any species, Guinan's stubborn refusal to acknowledge the rescued Borg's existence is most out of character. The Borg are powerful and numerous, their ability to overthrow and overrun legendary. Many of the *Enterprise-D* crew immediately refuse to acknowledge Hugh's right to live and set about finding an undetectable way to kill him. Their final solution - to introduce a small but effectively deadly program into the Borg Collective via Hugh - meets with the approval of all but Beverly. Xenophobia, coming to the surface in the form of prejudice and mistrust, predominates because the Borg is already known to be a devastating enemy, and people quickly form their opinions, based on past experience to generalise and maintain that any member of the Borg, whether injured or healthy, is waiting to join his fellow Borg and cause major death and destruction. Tolerance is frequently born of ignorance. The *Enterprise-D* crew's previous experiences with and knowledge of the Borg prevents them from displaying tolerance towards them. When the crew first displayed tolerance towards the Borg they were rewarded with an attack as the Borg attempted to assimilate them. Totally unknown species are tolerated until experience with them teaches the humans that they cannot be trusted or tolerated. Each new race is treated as a prospective member of the United

Federation of Planets, so the *Enterprise* crews must make a first good impression. Only after spending time with the aliens, or being attacked by them, do the *Enterprise* crews reconsider their first impressions and decide on the species' suitability for entry into the Federation.

The treatment of species by the Federation is not always construed as fair, just, and non-judgemental by the species being dealt with. Starfleet was reminded of this when one of their commanders was told by an alien: "You talk about tolerance and understanding but you only practice it towards those who remind you of yourselves."⁵ The Ferengi's comment voiced the concern held by various aliens encountered throughout the *Enterprises'* journeys. Federation intervention, although unmistakably sincere, was not always innocuous or well received. The *Enterprise's* incident with the Gorn in "Arena" testified to this.

Although tolerance may be shown on the surface, deep down it is not always felt. Lieutenant Commander Data discovers this during his time aboard the *Enterprise-D*. Although he is considered by many to be a very impressive, personable individual, some personnel on board the *Enterprise-D* do not appreciate him. They tolerate him because they must work alongside him, but they do not like the arrangement. Tolerance implies a basic friendliness towards newly encountered life forms, with understanding and empathy coming with increased knowledge of the species. Tolerance is more a willingness to accept, an undertaking not to make any threatening actions toward that which is being tolerated, at least until further information is available. Tolerance is not acting in a provocative manner, but accepting the presence of a being, object, or situation, until circumstances decree otherwise.

Although Data should be and is hailed as something new and amazing, valuable and beneficial to humankind, there still remain those who do not like androids, however humanistic they appear, sound and behave. The, at times, superficial tolerance of Data reflects the ingrained distrust of outsiders so often evident in different cultures throughout human history - the casting out of those who are somehow different, either in features, religious tradition, ability or in some other way. The way in which the *Enterprise* crews sometimes react to and treat the unknown is influenced by the times in which they live, and the mood of the era in which the programs were created. The first crew's impulse to mistrust and fear was borne out of a Federation practically at war with the Klingon and Romulan Empires, and used to surprise incursions and infraction of tenuous treaties. The society which gave birth to the original *Star Trek* was still feeling the effects of the Cold War while sustaining involvement in the Vietnam conflict, and fearing perils, real

⁵ Quark to Commander Sisko, in "Jem H'adar" (*STDS9 s 02*)

or imagined, of the Asian nations. *Star Trek: The Next Generation* was produced in the late eighties, when entire world wars were in the past and other countries partook in wars of their own with limited or no United States involvement. The second *Enterprise* crew was more willing to investigate and obtain all the facts they could before making any judgements.

Tolerance is used within both programs as explicit social satire and critique. The way in which aliens are treated, both by humans and by each other, is explored. From a twentieth century viewpoint, the issue is the way in which different Earth races treat other. The characters of the future are used to explore twentieth century issues such as xenophobia, tolerance and acceptance, the lack of tolerance being used to reveal the short-comings of accepted twentieth century human standards. Social satire, examining something in the place of something else, is used in the programs as a means of investigating some of the modern philosophies and rationales, offering possible scenarios which could result from their implementation.

The way the Federation treats some alien species (and sometimes vice versa) critiques the way in which the minority and ethnic races are frequently treated in the contemporary world. Although the programs primarily focus upon American society, the larger world community is also addressed. The treatment of the American Indians was studied in both series of *Star Trek*. In "The Paradise Syndrome", a tribe whose society resembles the American Indian culture must be evacuated because of an imminent meteor strike on their planet. *Star Trek: The Next Generation* presented the plight of the Indians more directly, postulating the position in which the Indians may be in the twenty-fourth century. "Journey's End" (s 07) tells of the Indians and their new land. Driven from their lands so many centuries before, the Indians have finally found a new home - a planet in the Cardassian demilitarised zone between Cardassian and Federation space. After two hundred years, the planet has finally become home for the displaced people, their sense of being at one with the land and with their ancestors strong. They have found peace and contentment. As with the coming of the American settlers, the Cardassians reveal that they wish to acquire more space. The descendants of the once proud, powerful and majestic race vow to remain on their land. Once again, the lands of American Indians are being torn from them, but this time they will not relinquish their portion at any cost. Finally a solution is reached which allows the Indians to retain their land - at the price of their citizenship. Their planet is now in Cardassian space and the Indians are under Cardassian rule, the Federation no longer able to protect them.

The plight of the Jews in the Germany of World War II also formed the basis for an episode. In "Patterns of Force", the horrors of Nazi Germany and the holocaust are repeated. A Federation Sociologist, observing the inhabitants of a planet, decides

to become involved in the political workings of the planet. The observer, John Gill, deciding to reorganise the struggling government, patterns it after the Germany of the 1930's, a style which he, Kirk and Spock agree was the most successful twentieth century government until Hitler's egotism and over-confidence converted the institution into a deadly dictatorship. As with Hitler's government, this one too grows and mutates out of control, until the inhabitants of the neighbouring planet Zeon⁶ are captured and killed. The social ridicule - the satire of humanness and humaneness - is apparent in the fact that those effecting the prejudice and intolerance do not believe their actions are wrong or unjustifiable. The way in which the aliens are treated in the future cosmos reflects how human minorities are treated now.

Outsiders are feared because they are considered unpredictable because they are unknown. The unknown contains any number of new life forms which "deserve the same respect we afford any other living being"⁷, although a previously unencountered life form may hold many hidden resentments and dangers, so it must be approached cautiously. Tolerance is an essential attribute of Starfleet officers when searching for life previously unknown to the Federation - to approach an uncontacted life form, diplomacy and skill are needed.

The issue of 'difference', and how it is usually denigrated and punished, is explored within episodes such as "The Hunted" (*STTNG* s 03) and "The Outcast". Soren, in "The Outcast", is punished for being different, as are the Horta in "The Devil in the Dark" and Roga Danar in "The Hunted". The Klingons in the original *Star Trek* series routinely punish the outsider - the outsider is more likely to die because it is different and misunderstood, and invariably does not obey Klingon commands. The Klingons have already proved themselves to be a species whose rule is subjugation, a race bent on occupying or aiding worlds merely for their own benefit. Already having an awareness of Klingon values and the way in which they treat others, the spectator's sympathy, the way in which "A sympathizes 'with' B 'about' some circumstances of B or 'in' some of B's feelings"⁸, is directed towards that which is being punished. Mercer maintains that "'Sympathy' has regard for 'the other' solely in respect of his capacity to feel and to suffer. Differences based on class, race, nationality, religion, culture, possessions, education, character, intelligence, taste, and all the other grounds which have been found for discriminating against

⁶ The fact that the neighbouring planet is called Zeon (Zion) leaves no doubt as to the subject matter the story is paralleling. Among the Zeons are Abrom (Abram), Davod (David) and Isak (Isaac).

⁷ Captain Picard explaining why he is allowing the *Enterprise-D* to continue producing a new life form from within itself, in "Emergence" (*STTNG* s 07)

⁸ Mercer, P. Sympathy and Ethics Oxford University Press, London, 1972, p 04 - emphasis his

people..." and, in this case, aliens, "...are all pushed equally into the background. It is true that in practice sympathy is partial."⁹ Aliens within both programs are regularly presented as both humanoid and intelligent. Those aliens which are *completely* alien to humans commonly suffer mistrust and increased wariness.

Punishing the outsider because it is in some way different is a response commonly invoked by living things which find themselves involved in a confusing or ostensibly threatening situation, although this punishment does not offer a suitable resolution to the narrative conflict within the stories which concern outsiders. In "The Corbomite Maneuver" (ST s 01), Kirk is concerned by a cubical buoy launched from an unknown place. He is worried that his ship and crew are in danger and so he destroys the buoy, even though it was not making threatening overtures to them. The alienness of the buoy was enough to make Kirk fear its intentions, and, as the *Enterprise* was unable to evade the cube, Kirk ordered its destruction. In "Silicon Avatar", xenologist Dr Kila Marr joins the *Enterprise-D* to aid them in tracking down the Crystalline Entity, a huge space-borne creature that devours the human life force, whether the humans are on planets or in spacecraft. The Entity was responsible for many deaths over a period of twenty-odd years, including that of her son. Picard points out to Dr Marr that their intention is not to kill the Entity unless absolutely necessary - the captain would prefer to find some way of communicating with it. As they begin to communicate with the creature, discovering its intelligence, Dr Marr destroys the Entity. Her grief at losing her son and her desire to make the killer suffer in turn close her mind to the scientific discoveries and insights the Crystalline Entity could have offered. Dr Marr destroys the life form, even though it does not know how to behave any differently - the Entity appears to 'consume' planets, spacecraft and people to perpetuate its survival. Dr Marr punishes it because of what its method of survival - like punishing a bird for eating a worm. The Entity's means of survival is incompatible with that which Dr Marr finds acceptable. As the Betazoid Tam Elbrun states in "Tin Man", "It's not a sin to be different."

Beings with different physiologies and alien body shapes are imposing and frightening. When beings are so different from the beings of another society, it is frequently assumed the visitors cannot be intelligent and peace-loving. These prejudices are transferred onto the alien. Apprehension arises from the belief that because they are different, the aliens may well be capable of 'extracting the spirit' from a society, leaving it bare and unprotected. Ideally, the practice of tolerance and the willingness to try and understand others would influence the value system of

⁹ *ibid.*

every culture, but the importance placed upon such values varies within each culture.

Recuperation

Just as humans refer to other species as 'alien', those other species regard humans as the aliens. The *Enterprise* crews consider other life forms strange and fascinating while they in turn are considered alien and strange to other races. Spock claimed he would never quite understand why humans act as they do, just as the Aldeans in "When the Bough Breaks" (*STTNG* s 01) found it difficult to comprehend why the *Enterprise-D* families would not exchange their children for highly advanced, and eminently beneficial, scientific information.

Some races studied humans in an attempt to understand them and to learn their motivations and methods. The Talosians, in "The Cage", kept Captain Christopher Pike¹⁰ in a clear enclosure so as to study his behaviour. They went so far as to offer Pike three women from whom he was to choose a mate, as a means of allowing the Talosians to scrutinise every human trait.

Humans invariably try to make aliens more human - a way of "recuperating" the alien by attributing to it something recognisably human. Aliens which are more human in their aspect or in their manner or speech are more acceptable and less frightening to humans. The unspoken hope is that they may even think in the same way humans do, with similar standards in morals and values. Kirk and Picard and their crews usually attempt to reason and negotiate with human-looking species before war is ever declared. Cardassians, Klingons and Romulans, however disreputable and untrustworthy they are, often join the *Enterprise* crews in the conference room. Totally alien creatures though, such as the Horta or the cloud-form creatures in stories such as "Metamorphosis" and "Obsession", tend to inspire fear and repulsion, and the steps needed to be taken to make contact are frequently passed over. Many non-humanoid life forms face extermination by frightened colonists or nervous and/or inexperienced Starfleet officers because they appear too alien with which to possibly communicate using human technology and skill. Even Spock in "The Devil in the Dark" considered the Horta too much of a threat to even attempt to reach. Previously Spock had consistently been the one member of the crew willing to stand by his principles to ensure an alien life form was given a chance to be fully understood. Spock's behaviour towards the Horta, instructing Kirk to "kill it, ... quickly", illustrated that even though he is a logical Vulcan he occasionally cannot see past his inherited human fear. The Horta definitely kills

¹⁰ The Captain of the *Enterprise* before Kirk.

during the course of the episode, but unlike other creatures the *Enterprise* officers have faced, this one is not given a chance to express the motivations behind its actions. The Horta is considered hostile from the moment Kirk and the Away Team first come into contact with it, their actions prejudiced by the stories the miners have told them about indiscriminate and unprovoked murder. The Horta is accused of gross inhumanity, its actions construed as heinous and provocative and nothing more. The miners, although they are mining the Horta's planet, do not consider the possibility that they are causing their own problems. The miners' inhumane acts rival the Horta's in cruelty. Misunderstanding breeds fear, and fear sometimes incites death.

The humane - merciful, compassionate or benevolent - qualities inherent in an alien life form are invariably measured and judged against human criteria and compared to the humanity displayed by humans. The strange looking figure the bridge crew sees on their viewscreen in "The Corbomite Maneuver" alarms them. The creature before them is partly humanoid, but the shape of his head and the wild look in his eyes seem to belie the presence of any humanity within it. "Ego" seems even more frightening because he *is* human - even though his shape is distorted, he is recognisably human. Something so recognisable and yet so undeniably alien is overwhelming for some of the bridge crew. The very threatening hypothesis of the existence of the 'alien within' is manifested in the appearance of "Ego". On the bridge, "Ego"'s appearance is commented upon - how awful he looks and how frightening he is. In this instance, his recognisable humanoid form is far from comforting - it is quite the opposite.

Spock is used to dealing with human fears and their weaknesses and sentimentalities. He understands humans better than other Vulcans do. He is used to being the alien among the crew, trying to understand the way in which humans act and react, and their illogical, emotionally-based reasons for doing so. He is able to understand better what an encountered species is experiencing. Spock's actions and reactions are sometimes misunderstood by his crew mates. His Vulcan ways make him different from his fellow officers and his unruffled demeanour is sometimes construed as a lack of humanity. Spock's chess playing in "Court-Martial" conveys the impression that while Captain Kirk is enduring a wrongful court martial for a murder that he did not commit, Spock is not affected by his best friend's predicament whatsoever. His calm approach to the situation at hand displays his unique ability to stay absolutely composed under practically every pressure, and illustrates the benefits of logically working through a problem.

Spock and Data are both unique. They share the same ambiguous honor of being both human and non-human. Spock is half-human but is still considered alien. Data has human features and has been programed sufficiently to allow him to fit

into human society without the society members being afraid that a machine with such human characteristics was created at a scientist's hand. However successful his integration into human society, Data still does not fully understand the human experience. Spock has emotions which he chooses to conceal, while Data has no human feelings but wishes to possess them.

Although accepted by his human colleagues, the question still arises as to whether Data is a man or a machine. The tribunal held in "Measure of a Man" was formed to determine Data's status, as either man or machine. Spock was constantly reminded of his alienness by Doctor McCoy, much of their banter focussing on Spock's apparent inability to comprehend human experiences due to his being Vulcan. Episodes such as "Amok Time" and "All Our Yesterdays" (ST s 03) were reminders that Spock was indeed from an alien culture. Data tries to act as a human would, whereas Spock has denied his human side and acted in a purely Vulcan manner all his life.

Spock and Data's "otherness" is acceptable to their human counterparts. Data's acceptance into human society is so complete that he is referred to as 'him', while Lore, when he first comes aboard the *Enterprise-D* in "Datalore" is referred to as 'it'. Even though the two androids are almost exactly the same, Lore is considered an android whereas Data is accepted as a friend, and as a human.

Anxiety about the 'otherness' - it is seen as a threat with which humans have to deal, in whichever way seems appropriate at the time. The 'otherness' is something that the *Enterprise* crews must face - it is their mission after all. On the *Enterprise-D*, the "other" is on board with them. Many alien species are represented on board. Starfleet no longer seems to uphold the policy they once had that space ships should have crews from the one race - for example the *Intrepid*, whose crew consisted entirely of Vulcans, and the *Enterprise* with its one half-Vulcan but otherwise all human crew. Those on the *Enterprise-D* are more ready to face 'the other' because they serve with aliens every day. Among the bridge crew - Tasha Yar, a human from the failed Federation colony of Turkana IV, Worf, a Klingon, Data, an android, and Counselor Troi, half Betazoid-half human from Betazed. More alien races have been discovered and contacted by the second *Star Trek* series, allaying some of the trepidation.

Conquering the 'other' and knowing the 'other', the bringing of alien races around to the Federation way of thinking, was quite a common occurrence in the original *Star Trek* series. The starship was sent out from Starfleet to encounter new species, and to assess their suitability to be granted membership to the United Federation of Planets. This suitability was assessed by using the judgement of Kirk and his advisers as a gauge. Planets which were deemed as posing a threat to

humanity, such as Talos IV in "The Cage", were marked to warn other Starfleet vessels to avoid any contact with them.

Evolution, Genetics and Cloning

The physical and psychological evolution of particular species is followed through both programs. The Klingons in *Star Trek* are distinctly different in their features but the Klingons in *The Next Generation* have made an alliance with the Federation and their attitude has improved. The physical and 'mental' - character - evolution of the Klingon race has not diminished their passion for honor or their respect for the warrior ethic. Episodes of both *Star Trek* and *Star Trek: The Next Generation* prove that humanoids have not reached the highest level of evolution possible for their species. In "Errand of Mercy" and "Gamesters of Triskelion" (*ST* s 02), the ultimate evolution of humanoid life is shown, although it is not clear whether the humanoids are actually human, or merely had anthropoid form. The beings in "The Gamesters of Triskelion" no longer have bodies but are merely brains sitting in a container. They are bored, and they miss their humanoid forms. They are still in control, the only entertainment they get being derived from the games that aliens from all over the galaxy perform. Kirk ponders the question of whether bodiless brains in containers is really evolution, or whether a type of 'devolution' has taken place. In "Errand of Mercy", the beings who populate the planet have evolved so far that they no longer require corporeal form to move about. They are so intelligent that they are now merely energy, able to assume human form at will, and requiring nothing to sustain their existence. Without physical bodies, they are unable to be killed. The invading Klingons discover this when they 'murder' two hundred villagers in retribution for the ruling assembly's continued refusal to submit to Klingon rule. When the Klingons realise that the planet is unconquerable due to the Organians' inability to be intimidated, they withdraw.

Charles Darwin's theory of natural selection seeks to explain the reason living matter matures and advances as it adapts to its changing surroundings. Darwin states in his definitive work that "...natural selection is daily and hourly scrutinising, throughout the world, the slightest variations; rejecting those that are bad, preserving and adding up all that are good; silently and insensibly working, whenever and wherever opportunity offers, at the improvement of each organic being in relation to its organic and inorganic conditions of life."¹¹ In the *Star Trek*

¹¹ Darwin, C. The Origin of Species (06th ed) William Clowes and Sons Limited, London, 1890, pp 65/6 - emphasis his

universe, the natural selection theory is taken one step further as species recondition, clone and genetically alter themselves, taking the process away from nature and placing it in the hands of scientists. Humanity - humaneness and kindness and compassion - frequently becomes of secondary concern, being replaced by increased aggressiveness and improved combat skills (as in "The Hunted") or forced, compulsory service to a completely altered community (as in "The Masterpiece Society").

The theory of teleology, that a divine purpose affects evolution, with species adopting different features as they have need for them, has altered throughout the years. Even though the theory has altered throughout the centuries, its importance is still recognised within many fields, not the least of which is biology.¹² Some versions of the teleological theory deal with the relevance of seeded DNA throughout the universe - the idea that one species is responsible for the emergence of all others of their 'kind', and the validity of the various Creation Myths.

The existence and accuracy of teleology was addressed in the episode "The Chase" (*STTNG* s 06). One of Captain Picard's former archaeology professors, Galen, approaches him with evidence of an ancient culture, predating life on Earth by millions of years. Intrigued by the professor's discoveries, Picard agrees to assist him in his search for the missing pieces of the puzzle. In the course of their search, Galen, Picard and the crew are approached and joined, albeit in an uneasy alliance, by a number of races wishing to stake their claim on the professor's monumental discovery. "The Chase" uses the theory of seeded DNA as a method of explaining why many of the races the *Enterprise* and *Enterprise-D* encounter are bipedal humanoids. The ancient DNA trace Galen has discovered is from the first humanoid race in the galaxy, and the search - the chase - involves piecing together a DNA chain which contains segments from other races. The collaboration between the Klingons, Romulans, Cardassians, Humans, and, with Counselor Troi's presence aboard the *Enterprise-D*, the Betazoids, uncovers a link which the tensions between the species has never erased. The DNA was seeded throughout the galaxy by the original race so that when they died out, their legacy would live on. As the chase ends, a hologramatic image of one of the original race appears before the assembled Klingons, Romulans, Cardassians and Humans. Although it seems to be instantly disregarded by those present - excluding Picard and Dr Crusher - the image's words do cut deeply as it surmises that if the message has been activated then the races seeded with the DNA must be working together to achieve their

¹² Ruse, M. "Teleology and the Biological Sciences" in

Rescher, N. (ed) Current Issues in Teleology, University Press of America, U.S.A., 1986, deduced from chapter, pp 56-62

aims. The messenger departs with the insight, "There is something of us in each of you... and something of you in each other." Although disputed on the planet, the words planted the seed of contemplation within the minds of those who were present to hear the message. After returning to his own ship, the Romulan commander hails Picard with the promising realisation, "It would seem that we are not completely dissimilar after all - in our hopes or in our fears."¹³

The realisation that they each contain DNA from the same source does not sit easily with the proud, powerful warrior races. Humanity does not rely upon bodily shape - being a humanoid does not necessarily compel a race to practice humanity. Humanity is inherent within living beings, whatever their shape or form. The way in which they choose to display their humanity is influenced by environmental conditions, as well as political decisions and religious convictions. Some choose the way of peace while others perform actions which the Federation considers harmful.

If there is interference with the individual, the interference affects evolution. The episodes "Space Seed", "Unnatural Selection", and "The Masterpiece Society" deal with genetics and illustrate the corruption perpetrated upon evolution by the performance of experiments. A change in the natural cycle occurs, and the fear or trepidation connected with change is universal. Changes are not always for the better, sometimes exposing a malignancy in an individual's character which later becomes evident. The genetic engineering performed on Khan and his crew¹⁴ made them stronger and more fit, both mentally and physically, and almost invincible. Their ability to unequivocally defeat those who stood in their way made them, and Khan especially, a match for Kirk and his crew. Genetics produced what appeared to be the perfect soldier-killer, unaware that the product would eventually exceed its confines.

Each new species introduces rituals and customs which other cultures may adopt, leading to sometimes radical change. The way in which people behave and respond toward their society's rituals and customs and towards each other is determined by their genetic make up and conditioning. Genetic inheritance affects the way in which people relate to everything around them. Rituals are altered over the years to accommodate the changing face of the population. Genetics control rituals and customs.

Genetic modification to create perfect soldiers has twice been explored within the *Star Trek* programs. As is illustrated in "Space Seed", the price of tampering with evolution is invariably high. The Middle Eastern warrior Khan, and those like him, were genetically engineered and enhanced so they could fight as 'perfect soldiers' in

¹³ "The Chase"

¹⁴ In the episode "Space Seed"

the "Eugenics Wars" of Earth's late twentieth century. The results of the warriors' genetic enhancement are enhanced strength and mental ability which they used to conquer the Earth. Earning themselves the title of 'tyrants' and the hostility and loathing of their subjects, the warriors were overthrown in 1996 and fled into space. These altered human beings, much of their humanity stripped away with their reconditioning and training, spend several years drifting in space, cryogenically frozen. The years spent sleeping do nothing to check Khan's ego. Khan and his crew are not criminals, their freedom one of the only things they brought with them on their journey. Khan's reanimation causes trouble on board the *Enterprise*, not because the crew lacks the intelligence to deal with him, but because he is much stronger and more mentally able. Earth's attempts at genetic reconstruction produced 'super human beings' unable to exist within society but still too human to destroy as their usefulness reached an end. Their advanced perceptions and skills set them apart and those who had relied on them no longer welcomed their existence. Future genetic engineering could quite possibly result in the creation of such separate races - humanoids sufficiently different to separate and alienate them from the rest of humankind. The moral and ethical implications of human alteration are explored in both *Star Trek* programs.

"The Hunted" deals with biochemically and psychologically induced change, as opposed to genetic alteration. As their planet was at war, a group of soldiers was altered in a successful attempt to produce fighters invisible to scans and able to escape transporter beams and prisons. The 'perfect soldiers' were branded as murderers and banished to Lunar V by a government and a people no longer in need of them or willing to accept them. The alterations mean that if the soldier is provoked, he will respond aggressively. As with Khan and his fellow tyrants in "Space Seed", Roga Danar and his fellow soldiers undergo massive changes which affect the way in which they act and respond. In the same way as with genetic alteration, though, their own humanity has been interfered with and their actions are controlled by their new conditioning. The humanity which comes from free will has been removed, and the soldiers murder and destroy because they have no choice.

In "The Masterpiece Society", free will is affected to the point of its being no longer a consideration. Each member of the population is bred for a particular purpose that only they are able to perform. Their free will to pursue a different path is effectively taken away from them.

In this episode, the society is completely sealed from any outside influences. The people inside the dome are genetically engineered to perform the tasks at which they are best. They are 'improved' so that they are able to perform to the best of their abilities. The society is completely self-contained and no outside forces disturb the

balance. The crew of the *Enterprise-D* are forced to invade the dome when a disaster threatens the planet. Their arrival causes conflict between members of the society, with some welcoming the strangers and others disturbed by their presence. Only when one of the community's brilliant scientists requests asylum so as to leave the planet are the full implications of the *Enterprise-D's* presence realised. Hannah Bates' decision divides the population, with some choosing to follow her and also claim asylum. Through their innocent, humanitarian actions, the crew have disrupted a formerly stable, uncontaminated society. Some of the population show tolerance towards the *Enterprise-D* visitors. Others are less than happy to see them.

"The Masterpiece Society" illustrates well a situation in which the crew in *Star Trek: The Next Generation* decides to place the needs of the few above the needs of the many. A small percentage of the genetically engineered humans on the planet wish to leave. Their departure will jeopardise the balance on the planet, and alter the balance the population has within their community. Here, Picard considers he has no option but to place the needs of the individual before the needs of the community, and the *Enterprise-D* agrees to take those who wish to leave with them. Granting individual rights is considered more important than the continued security of the society in which they lived. Picard, though, is left wondering whether saving the planet from the 'stellar core fragment' was worth the damage that granting asylum to the colonists will cause.

Martin Benbeck, Aaron Conors' adviser and second in command, has been genetically bred to hold a position of authority within the community. He realises the damage the departures will cause and the total disintegration that will follow. Taking specific people away from the colony makes the society deficient in certain areas. If another stellar core fragment were to threaten the planet, their top theoretical physicist would no longer be available to take control of the situation, and the planet and its colony could quite possibly be destroyed. Those bred for assignments which require in depth and free thinking realise the limitations the colony places on them.

A number of those opposed to Picard's offer of asylum will gain most, by twentieth century cultural views, from campaigning for the continued functioning of the colony in its present form. Martin and Aaron would no longer hold positions of power if they lived outside of the colony, and each colonist with his or her specific skill would no longer be at the top in his or her field. As a result of leaving the colony, Hannah and those like her gain independence and freedom - a great victory by twentieth century standards.

The program does not imply that this type of society or culture is a good idea because it addresses the flaws in this type of arrangements, and the episode seems to prove that there is no way a perfect society can exist. It also proves that this type of

society is like a prison the inhabitants are not free to leave. Some individuals are content with the arrangement while others are not. Very little challenge exists in completing tasks the colonists have been genetically enhanced to perform. The challenge that faces Hannah Bates at this particular time is a rare one, quite unlike the ones she faces in everyday life in the dome. She tells Geordi that the colony has "no progress, no drive, and no innovation." The aim of these genetic experiments is to create a society in which everyone serves everyone else and people act for the benefit, and not the detriment, of others - a perfect society in which inhumanity does not exist, and everyone works to improve the lives of those around them. Perfect humanity does not exist, the surroundings of the dome confining Hannah and those who leave with her.

In certain situations, whichever course is ultimately decided upon will prove destructive to at least one party. "The Masterpiece Society", "Ethics", and "Operation- Annihilate!" all illustrate the fact that sometimes the choices offered are all harmful and that there is no right and wrong in the situation. In "The Masterpiece Society", Hannah wishes to leave the colony in which she plays an integral role. The dilemma exists as to whether it is more ethical to irreversibly damage a whole society or grant asylum to those who seek it. The question becomes one of civil rights - the wishes of the asylum seekers cannot be denied. Picard's decision does not deny the colonists their civil rights, but does disrupt the fabric of the planet.

In "Unnatural Selection", the genetics experiments result in death, the lives of the individuals who undergo these experiments not improved but taken. The confidence Dr Pulaski places in the work of the colonists is misplaced and her own life is nearly lost due to her stubborn refusal to admit the experiments have failed and caused the colonists' deaths. She is warned not to deal too closely with the colonists, affected by a mutation which has developed within their genetic experiments. The mutation leads to rapid aging, culminating in a painful death. Convinced she has ample protection from the unpredictable permutation and determined to prove that the genetic research is both revolutionary and essential, Dr Pulaski transports one of the children from the planet to the *Enterprise-D*. Even with all her precautions, the doctor is affected by the mutation and leaves for the planet where she plans to die with the rest of those involved in the ill-fated experiments. Only through a complicated transporter trick can the crew save their doctor.

Cloning, the “asexual reproduction technique in which the DNA of a parent organism is used to grow a genetically identical copy of that organism”¹⁵, is featured in depth in two episodes.

The morality of cloning is debated in the original series episode “What Are Little Girls Made Of?”. Nurse Christine Chapel is one of the main focuses of the episode. Her long-lost fiancé, Dr Roger Korby, has been found. Kirk orders an Away Team consisting of only himself, Christine, and two security guards, to the planet to meet with Korby. Shortly after their arrival on the planet, both Kirk and Christine notice that all is not quite as it should be. At first their suspicions are based merely on imperceptible feelings that something is amiss, but when both the *Enterprise* security guards die in unusual circumstances, Kirk cautions Christine to be wary and not to accept anything on face value. Korby, though, is just as Christine remembers him, even after the passing of several years, but after spending time with him, she begins to notice other subtle differences about him. His experiments have allowed him the means with which to fashion perfect androids, capable of sustaining a being’s entire genetic make up, android clones so perfect that they are capable of taking the template’s place. Christine finally discovers he is no longer the man she once loved and planned to marry, but her lost fiancé’s consciousness in an android’s body. The truth is finally revealed beyond doubt when Korby clones Kirk and tests the results of his experiment on Christine. The clone walks, talks and acts as Kirk does, so Christine doesn’t notice anything odd when he comes to sit with her. She is stunned and sickened when finally told that the Kirk she has been talking with is actually his reproduction, and horrified to learn of the frightening success of Korby’s experiments. Christine is appalled at what Korby has become, and she cannot understand how the man she loved so dearly could do such things. Christine does not want to associate with what he has become.

Although the exactness of the cloning technique is partly to blame for Christine’s revulsion, the main problem is the fact that Korby has devised a plan for the universe. Korby’s entire staff is either androids or android clones, and, now that he has the cloned Captain Kirk at his disposal, he plans to use his technology throughout the universe to ‘replace...inferior organic life’ with his android creations. Korby has become so obsessed with androids that he no longer places any value on life, preferring the reassurance of long-lasting, heavy duty android material. Korby has become devious and ambitious, consumed by his plan, and seeing nothing immoral or inappropriate about his undertaking.

Tolerance is not an issue for her when Christine is confronted by Korby’s creation. As she does not consider the clone human, judging by her reaction, her lack of

¹⁵ Okuda, Okuda and Mirek, op. cit., p 52

“open-mindedness, impartiality and fairness” is justified to her. Korby’s decision to copy her captain allows Christine to differentiate in her mind between the two Kirks - she considers the original one to be human and the other not. The clone is a copy not the real person, however perfectly matched they are.

Kirk’s clone is practically his precise double, their being identical in every way but one. As a result of Kirk’s quick-thinking moments prior to and during the completion of the cloning process, the clone-Kirk inherited a derogatory and rude attitude towards Mr Spock, whereas the original Kirk does not harbour any of these feelings. Korby replicates life to prove the success of his machine to Christine and Kirk, and to persuade Spock, through deception, to obey the clone’s orders, thereby providing Korby with the transportation he desperately needs to begin his repopulation program. Korby’s years of solitude have robbed him of his humanity. His years of living with the androids and android clones he created have altered him, his humanity - the elements which made him human - being replaced by an all-absorbing need to replace all living beings with their immortal clones.

“What Are Little Girls Made Of?” implies that a ‘human dimension’ exists which is unique to every individual that the concept and practice of cloning violates. To copy a unique living thing so completely and perfectly¹⁶ violates the individual’s being. Individuality is stolen because two individuals now share the makeup of one individual. The original upon which the clone is based is real, the clone being the copy that came after. During the cloning process, something is being stolen from the individual, part of his or her soul or essence. Each individual has his or her own essence, part of what makes them unique.

Cloning also violates personal rights as Dr Pulaski and Commander Riker claim in “Up The Long Ladder” (*STTNG* s 02). They are outraged that the Mariposans have cloned them, both feeling that they have lost part of their identity along with a couple of their cells. The loss of identity and individuality is a major concern - no longer is there only one, but there are as many copies of the one being as can be cloned from a couple of cells.

In “Up the Long Ladder”, a colony ship was damaged on entry into a planet’s atmosphere, killing all but five of those on board. As a result of this mishap, the colony had little hope of survival. The Mariposan official claimed the colony members were forced to use cloning as a means of enlarging their gene pool, which was originally too small to allow continued population growth. Due to “fading” - the result of clones being made from other clones - the society is in desperate need of new DNA to ensure its continued existence. Unable to secure the much needed

¹⁶ Kirk’s clone was *imperfect* due to his transference of derogatory thoughts to his double during the cloning process.

DNA by request, the Prime Minister and his associates steal DNA samples from Riker and Dr Pulaski, who destroy the clones when they discover the theft. Another colony, in need of a new home, provide the answer for the Mariposan predicament, but the different technological stages of the two cultures is a large hurdle. The Mariposan Prime Minister is concerned - "They're so different." Picard answers his doubt. "It is the differences that have made *us* strong."

In the genetics stories, life is being altered in an attempt to improve it and lengthen it, while in the cloning stories, life is being copied to either perpetuate a society or to create a new one.

Interracial and Interspecies

For the purposes of this discussion, I am using the following definitions of these terms:

Interracial: between different races from the same planet, eg Earth.

Interspecies: between different species, eg Ferengi and Cardassian.

Intracultural: (although not mentioned as such) between different 'houses' or families within the same species, for example the political Houses of the Klingon homeworld.

Interracial refers to race, as used by western society today. Instead of *interracial*, I will employ the term *interspecies*, to apply to members of species from planets other than Earth. To be understood in a twentieth century context, *interracial* has become *interspecies* within the programs' diegesis.

Interspecies marriages with humans are quite common in the *Star Trek* universe. Their prevalence allows alien life to be somewhat 'naturalised', for much of the unfamiliar, frightening qualities of "the other" are 'softened' by the presence of recognisable human elements. The anxiety which accompanies total alienness is diffused. As is illustrated in movies such as *Predator*¹⁷ and *Aliens*¹⁸, extraordinarily powerful and resilient aliens, capable of becoming invisible or of reproducing at a rapid rate in a most horrifying way, are a threat which not only denies understanding, but offers no trace of humanity to which the terrified humans can relate. When it is possible to detect human qualities within an alien, the problem of understanding and relating to "the other" becomes less complex and more of a challenge. This rationale also applies to Worf, with his attitude influenced, at least in part, by his upbringing by human adoptive parents. Data was also created by humans, and influenced by their beliefs and their sense of justice.

¹⁷ *Predator*, director John McTiernan, 1987

¹⁸ *Aliens*, director James Cameron, 1986

Although he is half-human, great lengths were taken by *Star Trek* artists to make Spock appear uncomfortably alien. When the original program was produced, human fascination with aliens was flourishing. Spock's human heritage was not the reason for his unmistakably human appearance as all Vulcans have these features, but his (Spock's) human legacy was hinted at in his carefully hidden emotional life. Being raised by a thoroughly Vulcan formula on the planet Vulcan, Spock discovered his need to suppress his emotions at a very young age. His development and progress were more difficult than other Vulcans because his emotions were stronger and more liable to emerge. His tendency to occasionally display a hint of emotion through his calm and aloof exterior is a reminder that Spock's humanness is still a part of him. His form of human reaction derives from his years spent on Vulcan learning meditation and contemplation, combined with his mother's gentle, subtle, human influence. To display humanity towards others is inherently logical to almost every Vulcan - to purposely encourage conflict and distress is not logical. Spock's mother Amanda believes her son has forgotten he is half human. Spock tried to grow up as a Vulcan, hiding any sign that he was in any way human. He tried to have nothing to do with the human, but his mother was still human and even though he tried to avoid her influence he was not wholly successful. Kirk's humanity is part of him - some of it is due to his upbringing, some is due to other influences working on him throughout his life, and much of his humaneness comes from the sobering realisation that three hundred lives depend on whether he makes the correct decision or not.

Although he is loathe to admit it, Spock's mother influenced him deeply. His logical nature is undercut by the caring and just temperament his mother quietly instilled within him. As a human, his mother's influence afforded Spock a clearer understanding of the reasons the crew react in specific ways, and he is able to understand his friends better and to appreciate their friendship. Even so, Spock is still surprised by the behaviour of his fellow officers. Their observance of apparent sentimentalities at times perplexes and disturbs him. Spock thinks things through more logically and completely than his fellow officers, and the effect these sentimentalities have on their state of mind and well-being mystifies him.

K'Ehleyr, Worf's half human-half Klingon mate, had a strong influence on their son Alexander. He informs his father in "Firstborn" (*STTNG* s 07) that he does not want to become a Klingon warrior, and his mother told him he didn't have to. K'Ehleyr chose to follow her human instincts in matters of the Klingon warrior ethic.

Star Trek's, and television's, first interracial kiss occurred in the episode "Plato's Stepchildren" (*ST* s 03), when Kirk and Uhura were forced to kiss to provide entertainment for Parmen and the Platonians. After doing their best to save

Parmen's life, Kirk and Spock are subject to ridicule and forced to participate in bizarre entertainment while McCoy looks on, part of the Platonians' attempt to convince Dr McCoy to stay with them and tend to them on their planet. As McCoy stubbornly resists despite Kirk and Spock's humiliation, Uhura and Nurse Chapel are abducted from the *Enterprise*, also forced to participate in the 'entertainment'. The *Enterprise* crew's act of good-will and compassion exposes them to aliens intent on having their every want and need met. The Platonians have no concern about tolerance, concerned only with convincing the Doctor to stay, through the humiliation of his friends.

Other than in the person of Mr Spock, that episode heralded the introduction of various interspecies relationships and marriages, and the offspring that result. Mr Spock, as well as Counselor Troi from *The Next Generation* is half human and half alien. Mr Worf, although fully Klingon, was raised by humans, and his 'mate' K'Ehleyr, was half human-half Klingon.

Interspecies relationships are also discussed in the episode "Birthright, Part II", in season six of *Star Trek: The Next Generation*. The marriages in this episode are between races which, under any other circumstances, are spiteful enemies - Klingons and Romulans. The Klingon participants in these marriages no longer feel bound by their strict code of honour and choose to marry into a species still deemed unworthy by their peers even after hundreds of years of suspicion and tenuous peace.

The episode "Metamorphosis" provides an excellent insight into the way in which interspecies love is viewed within the original *Star Trek* universe, once more holding a mirror to the popular racial views held in 1960's America. The *Enterprise* crew are worried by Cochrane's association with the Entity, a creature unlike any encountered by them before. The love which the Entity feels for Zefram Cochrane is very substantial even though it is not consciously reciprocated by Cochrane. The arrival of the *Enterprise* Away Team alters the lives of both the Entity and Cochrane inextricably. Not only is the 'relationship' destroyed but Cochrane feels used and resentful, preyed upon by a parasite. His change of heart prevents him from viewing the happy years he spent in the Entity's company as anything more than a betrayal. Cochrane's discovery that the Entity is female and loves him repulses him, and he becomes defensive and cold, determined to use the creature as he is now convinced it used him. Cochrane's fear of the unknown and his disgust at discovering that he is carrying on a relationship with a "cloudlike life-form"¹⁹ who unconditionally feels love for him, are central to his denouncing the Entity who saved and preserved his life. There is an uncomfortableness in the fact that an alien

¹⁹ Okuda, Okuda and Mirek, op. cit., p 55

is joining with a human in such a complete, physical way. Kirk, Spock and McCoy are totally against Cochrane and the Entity sharing their lives, but when the Entity takes the form of a human woman, Kirk and his crew leave Cochrane's planet, pleased that they have, in their opinions, changed lives for the better. As was the Horta in "The Devil in the Dark", the Entity is also a victim of xenophobia.

American society of the 1960's was still reeling from the racial tensions which had provoked so much hatred and bloodshed in their history. The African-American people and the American Indians, exploited and used in centuries past, still felt outcast within their society, so much so that riots and demonstrations were taking place. American Indians were not yet accorded the status of 'person'. Skin colour played a large part in firing racial tensions. As with the Companion in "Metamorphosis", outward appearances affect the way in which something or someone is judged. That which is different is feared, and shunned or attacked.

As with "What Are Little Girls Made Of?", "The Devil in the Dark", and "The Corbomite Maneuver", "Metamorphosis" explores the human fear of the unknown, whether that fear be of a clone, a creature that seems to kill without reason, or fear aimed at creatures blatantly non-human. These episodes also discuss actions taken against different species based on prejudice and intolerance.

Tolerance of other species and the acceptance of viewpoints and lifestyles which are alien and unfamiliar lead to bonding and the forming of strong and mutually beneficial friendships.

Chapter Six:

Friendship, Love, and Family

Throughout both series of *Star Trek*, friendship, love, and family life arise as basic elements required for the building of a humane and successful existence, both personally and socially. Having one does not necessarily lead to another, as is illustrated by the Cardassian lifestyle. The Cardassians enjoy the love of family members but seldom show love to others of their own race beyond their families, let alone outside of their species. They have a limited number of friendships, their friendships more acquaintances useful in getting a head in such institutions as the military and government.

The actual concept of friendship is “imprecise and socially variable.”¹ Friendships are “leisure-style relationships, i.e., informal ties which seem to the individual to be ... voluntary.”² Friendship is caring for others, being there to listen and advise when others have problems, while remaining non-judgemental. An alliance is an association or combination of individuals aimed at achieving a goal that is mutually beneficial to all parties concerned. Alliances are necessary associations in which someone associates with others for mutual benefit in business dealings or defence, etc. Alliances are more formal than friendships, and matters of business are primarily discussed. Friendships are usually informal associations made by choice, where anything can be, and is, discussed.

Love is as difficult to define as friendship. Sternberg’s definition claims that “love is composed of three basic components: commitment, intimacy, and passion.”³ Love involves many of the elements of friendship, but an even closer bond exists. The concept of love as the force whereby the truly human and/or humane are able to act with humanity, or unable to act inhumanely, even toward their enemies does not ring true in the *Star Trek* universe. The Cardassians and Romulans love their families dearly, the Cardassians especially, but they have no concern for the families of their enemies.

The desire to spend time exclusively with a particular person may ultimately lead to a sexual relationship and marriage. The functionalist definition of the family is

¹ Allan, G. Friendship: Developing a Sociological Perspective Harvester Wheatsheaf, Hertfordshire, 1989, p 28

² *ibid.*, p 29

³ Sternberg, R.J. and Barnes, M.L. (eds) The Psychology of Love Yale University Press, New York, 1988, p 331

that it is “a universal institution which performs certain functions essential to society’s survival.”⁴ These functions include economic co-operation, reproduction, and common residency.⁵ The family also acts as a support network and counselling service.

The successful performance of a starship is reliant upon many things, especially upon the bond which exists between crew members. The bond of close friendship is only present among certain members of the crew. The bond between officers on a starship need not necessarily be one of friendship - it can be forged through loyalty, shared goals, and respect. The sense of community which grows not only improves and maintains the efficiency of the starship, but it also makes for more enjoyable service, combining a career with pleasure. Respect, loyalty and honor can keep a starship operating, but friendship makes it function smoothly.

Friendships between individuals are very personal and often very intense, although friendships between groups can also be intense. Amity and cooperation between both individuals and groups aid in performance enhancement. The existence of alliances between nations and planets is frequently dependent upon trade agreements. One nation or species has a resource another nation or species wants or requires, and so negotiations begin. Friendship may follow, but mutual benefit is the original factor considered in determining the suitability of allies. All planets and races committed to fairness and integrity are welcome in the Federation. Those not committed to these ideals often find themselves signing peace treaties aimed at keeping warring races at arm’s length. The Federation is committed to the notion of being tolerant towards all, whether human or alien.

Friendship and love are vital to both series, and form the basis of many storylines. Both concepts are used to illustrate how humane - or inhumane - most humans can be in contrast to some of the alien races. It is a reminder that the nature of each member of the highly trained, research-orientated yet battle-worn Starfleet crew is still very human. The concepts of friendship and love are also used to show that even the strongest is vulnerable and that love and companionship are something humans have in common with all other races. Even the Cardassians love their children.

Within the *Star Trek* universe, friendship, love and humanity frequently go hand in hand. Sharing friendships can encourage more humane behaviour. In Spock’s case, his relationships with Kirk and McCoy enabled his human side to develop. Friendship, once considered unnecessary by Spock, became so important to

⁴ Gittens, D. The Family in Question: Changing Households and Familiar Ideologies. (02nd ed) MacMillan Press Ltd, London, 1991, p 60

⁵ *ibid.*

him that he was willing to sacrifice himself to ensure the safety of the *Enterprise* and his friends and colleagues aboard her. The border between love and friendship is blurred, and sometimes one can lead to another. Although the sacrifice of a life is indicative of a deep love, Spock would not admit to experiencing such an emotion.

To show love and friendship to particular members of the community, however, does not signify a greater humanity, that humaneness will be extended to those beyond a certain few of the same species. The Cardassians proved on more than one occasion that, while they have the utmost love and respect for their families, that love does not extend beyond their home life. In "Ensign Ro", Ro Laren bitterly relates to the Captain the story of her father's death at the hands of the Cardassians. She is able to tell the story first hand because the Cardassians insisted on the young child witnessing her father's brutal torture and death. This episode discusses inhumane behaviour, not the inability to show love. The Cardassians contradict the theory that the ability to show love proves the humaneness of an individual. Cardassian love is discriminating - only specific individuals are permitted to become the object of a Cardassian's love. Cardassian suspicion, contempt and hatred extend to everyone beyond the family.

Even though Spock's logical Vulcan side is stronger than his human side, he still values friendships and knows the importance of them and for what they stand. Love is a difficult emotion for Spock to master, and his understanding of it is incomplete. His 'feelings' for Kirk are deep, but the possibility of his 'falling in love' or marrying for love, is very minute. Nurse Chapel had feelings for Spock, but she realised they would never be reciprocated. Nevertheless, she learned to accept their working together as the only relationship they would ever have. Spock does not lack humanity, but the humanity he displayed had a logical element. Kirk, McCoy and the rest of the crew showed on more than one occasion, in episodes such as "The City On The Edge Of Forever" (ST s 01) and "Friday's Child" (ST s 02) - when Kirk disregards the Prime Directive - that their sense of compassion and fairness sometimes overruled their common sense.

Friendship

Aristotle wrote that "[p]erfect friendship is the friendship of men who are good, and alike in virtue..."⁶ He further decided that friendship could be considered a 'moral virtue' which was enjoyed by 'good men'.⁷ Price decided there was "...a

⁶ Price, A.W. Love and Friendship in Plato and Aristotle Clarendon Press, Oxford, 1989, p 104

⁷ *ibid.*, p 132: "...friendship is that of good men"

special connection for Aristotle between being friends and being good.”⁸ Augustine drew upon the work of Ovid when he employed the concept of ‘one soul in two bodies’. He wrote, “...I felt that my soul and his soul were but one soul in two bodies...”⁹ Lane Roth, in his analysis of *Star Trek*, was later to expound upon this theory and apply it to the relationship between Captain Kirk and his First officer, Commander Spock. Although Roth focussed his discussion on the second motion picture, his observations are relevant to the television program because he is writing about the close bond that Kirk and Spock share which spans the entire *Star Trek* phenomenon.¹⁰ Both programs draw heavily upon the theories of Aristotle and Roth, and, to a lesser extent, Augustine. Both bridge crews practice community mindedness with their peers, and deep personal devotion to their friends. The programs construct friendship, both directly and by inference, as a goal to be striven towards, as the ultimate achievement for each individual in the universe. The ideal state in which the Federation aims to exist is that of calling everyone friend and no one enemy. Currently, friendship is what the Starfleet heroes experience with each other, while the aliens have only honorable - or *dishonorable* - alliances with each other. They are not depicted as having friendships, close or otherwise, as Federation members have.

Having a friend assists in defining what is best about humanity. Aristotle believed the lack of friends showed weakness or lack of virtue in a person - “[a] bad man, then, is not lovable, and ought not to be loved...we ought not...make ourselves like what is worthless...”¹¹ - and that “the truest friendship...is that which exists between good men...”¹² Aristotle wrote, “...friendship is not only an indispensable, but also a beautiful or noble thing: for we commend those who love their friends, and to have many friends is thought to be a noble thing...”¹³ It was a great virtue to have a friend. Kindness, moderation, and a caring attitude evolved from the realm of friendship. Aristotle’s theories are then applicable to the *Star Trek* universe. Good societies consist of good, humane people who are willing to accept others and to respect and assist them. Loyalty towards friends is paramount, and the laying down of one life for another is the ultimate sacrifice. Humanity is a major

⁸ *ibid.*, p 106

⁹ Augustine [The Confessions](#) Book IV, Chapter VI, translated by J.G. Pilkington in [Basic Writings of St Augustine](#) Volume 01, Random House Publishers, New York, 1948, p 47

¹⁰ Roth, L. [Death and Rebirth in Star Trek II: The Wrath of Khan](#) An abstract, 1987, especially p 02

¹¹ Peters, F.H. (trans) [The Nicomachean Ethics of Aristotle](#) 10th ed Kegan Paul, Trench, Trübner & Co., Ltd., London, 1906, p 293

¹² *ibid.*, p 261

¹³ *ibid.*, p 252

ingredient necessary for the continued prosperous existence of the good society. The Federation's definition of 'good' is based on the moral and ethical criteria that they apply to other species and cultures. Friendship, the ability to form friendships and the behaviours inherent in friendship form part of these criteria.

The friendships which exist between crew members in both *Star Trek* programs are regularly explored, as are the friendships which develop, or are lost, in particular situations. The closeness of the crew is more evident in *Star Trek: The Next Generation*. The relationships between Deanna and Will, and Beverly and Jean-Luc, and their consequences, are investigated on a regular basis. Often, there is no choice whether a friend will or will not be betrayed or killed - the narrative does not permit any other choice to exist as a narrative action or outcome. Kirk discovered this when he knew he couldn't save the life of Edith Keeler in "The City on the Edge of Forever". After McCoy is accidentally injected with a powerful substance, he loses all reason and transports to the surface of the planet which the *Enterprise* is orbiting. On the planet is a portal offering passage to any place in any period in galactic history. McCoy runs through the portal and is lost in time. Kirk feels he has no choice but to follow the doctor - altering history would be devastating - so a plan is worked out in which he and Spock enter the same section of history a couple of days before McCoy arrives. Kirk and Spock are given a place to stay by the charming Edith Keeler, and Kirk promptly falls in love. The mere presence of the three *Enterprise* crewmen is sufficient to alter history, as Spock discovers when he reads two alternative histories for Miss Keeler. In one she dies saving the lives of many others, and in the other she survives, becoming well-known and well-loved as a welfare worker. Spock informs Kirk that Edith Keeler must die and that they must facilitate it, however painful and inhumane the thought. Kirk, torn between the deep love he feels and the duty he knows he must perform, is initially unable to go through with Spock's plan. After Edith stumbles on the stairs, Kirk rushes to her side to steady her. She thanks him, saying if he had not been there, she would surely have broken her neck. Spock realises that although Kirk's love for Edith is strong the captain must act for the good of the many, and his failure to perform in his duty would strip away any of the respect and regard in which Spock holds him. Kirk realises the gravity of the situation, and as he chooses to stand by, Edith is run over by a car while running across the street to him. Aware of Kirk's sacrifice, Spock allows his captain to sob into his shoulder. The Vulcan realises the necessity of the sacrifice, and Kirk's pain resulting from the bittersweet nature of life.

Although the narratives in "Court-Martial" , "The City On The Edge Of Forever", "Pen Pals", and "The First Duty" (*STTNG* s 05) vary, they all clearly illustrate the torments associated with friendship. "Pen Pals" explores the futility and helplessness of losing friends due to lacking the power to save them while "The City

on the Edge of Forever” shows the necessity of allowing a fatal accident to happen when the death of an individual will save many. “Court-Martial” shows the futility of losing friends because of jealousy or the holding of a grudge, while “The First Duty” explores the dangers of friendship.

The ties of friendship often extend into work hours. The closeness which people experience while off duty makes for better, more productive working relationships whilst on duty. It also paves the way for many acts of heroism, performed to save the lives of friends and fellow crew. Time and time again Starfleet Officers are willing to disobey orders to ensure the welfare of their friends. Without friendships, the ability of the crews to function properly is impaired and the efficiency and effectiveness of the ship’s performance is diminished. The Federation starships rely on the attitudes and skills of every individual to function properly. Unlike the Cardassian or Romulan spaceships, Starfleet officers do not perform out of fear or under threat of retribution. The Romulan and Cardassian methods achieve results, but concern for fellow officers is low, and being left behind when injured is a very real concern facing the Romulan and Cardassian officers. Societies in which more emphasis is placed on military success and personal gain than on the well-being of the individual are constantly under the threat of upsurgeance and civil war. Cardassian society is a prime example of a society trying to exist under these circumstances, and suffering for it. The military rules with the proverbial iron fist, and there is absolutely no freedom of choice. The civilian population is not represented in government, the populace living under the tight restraints placed upon them by their military governors. The battle for power between the military and the civilian ruling aspirants is constant.

The performance as well as the emotional well-being of the personnel suffers without the reassuring presence of others who show their concern for and their dependence upon them. Picard turns to Beverly when he needs to talk, and they maintain a close relationship by eating breakfast together daily. Data relies on Geordi to explain the finer points of being human to him, and to help him understand the human need for affection. The crew and families aboard the *Enterprise-D* have been provided with the services of a full-time, experienced counselor, Deanna Troi. The crew, especially Reg Barclay, turn to Deanna regularly. As the crew of the *Enterprise* are able to turn to their Captain for explanation and reassurance in many matters, the *Next Generation* crew likewise turn to Deanna for understanding and comfort. Her empathic abilities also allow her to act as a liaison officer between Starfleet and new species. Deanna’s practice is professional where the bulk of the crew and their families are concerned, but her close work with members of the bridge crew, both in counselling, advising and liaising has earned her the affection and appreciation borne of genuine friendship.

Friendships enjoyed on a warm, everyday human level, such as through group friendships and confidantes, better serve Starfleet officers who rarely manage to take leave to visit friends and family. Having good friends around them encourages the officers to speak up and to put forward ideas they consider workable. Lieutenant Reg Barclay, a lonely engineering officer, often has good ideas which would prove helpful in both crisis situations and in the everyday running of the ship, but Barclay's lack of confidence makes it impossible for him to speak fluently before the rest of the crew. His lack of eloquence saps his confidence, and his ability to properly perform his duties disappears. This is most evident in "Hollow Pursuits" (*STTNG* s 03), when Barclay takes refuge in the holodeck, imagining himself in situations where he is popular, and depended upon by members of the bridge crew. Having good friends serving together increases confidence and makes the officers more comfortable, thus raising the level of their work performance. Barclay is the exception, never enjoying the benefits of honest friendship with any members of the crew. He relies on Deanna to help him through the many disasters in his life, but does not seek her out as an equal in friendship. In "Hollow Pursuits", Picard instructs Geordi to become friendly with Barclay, as a possible means of helping the officer feel he is valued, therefore becoming more effective in his work. Both LaForge and Picard realise the difficulties involved in the task, especially when Picard makes a slip of the tongue in front of Barclay and the crew. Picard refers to him as "Mr Broccoli", the name he is called behind his back. It is in "Realm of Fear" (*STTNG* s 06) that Mr Barclay's chance to prove himself and his ability presents itself. Barclay devises a way to board the stricken *U.S.S. Yosemite*, involving the use of the transporter. This time his lack of confidence is not his stumbling block. His fear of molecular disassembly - transporting - prevents him from proving his plan. After being counselled by Deanna, he finds the courage to transport to the other vessel, but during transportation, he is affected by quasi-energy microbes he encounters in the beam. He also encounters larger, more aggressive organisms. His discovery is significant, but, remembering his treatment by the other officers, Barclay says nothing. Finally he tells LaForge and O'Brien of the creatures which are larger than microbes and the sceptical chief engineer and transporter chief begin a search. After his claim is verified, Barclay returns to the transporter to begin the process of separating the microbes from his body. During the process, he realises he can take hold of the larger creatures. Materialising with one, it is discovered the creatures are in fact the crew of the *Yosemite*, and that Barclay has saved their lives. Barclay is commended and applauded, but his newly found fame and respect does not dispel his fears. The episodes "Ship in a Bottle" (*STTNG* s 06) and "Genesis" (*STTNG* s 07) show him to be as intimidated and overwhelmed as always, unable to contribute due to fear and non-existent self-esteem.

Both series concentrate more on the companionship and camaraderie present between friends than on anything of a physical or sexual nature. Friendships which contain no physical aspects are more common than those which do involve some form of physical display. Physical relationships are mostly restricted to married or romantically involved couples, while non-physical relationships exist between particular characters. Geordi and Data, Geordi and Hugh Borg, Guinan and Jean-Luc, Guinan and Ro, Kirk and Spock, Kirk, Spock and McCoy, and Kirk and Gary Mitchell are all examples of close friendships which contain no physical aspects yet greatly affect the day-to-day lives of those involved. Even so, friendships which do contain physical aspects are quite common on board ship. In *Star Trek*, married crew members sometimes work together in the same section¹⁴, and *The Next Generation* also features married couples, including Keiko and Miles O'Brien. The relationships between Worf and Deanna, and Beverly and Jean-Luc are closer than the usual friendships between crew mates, although their relationships can not be considered physical in the way that Will's and Deanna's was before they joined the crew of the *Enterprise-D*. A sexual relationship has been implied between Worf and Deanna, but these encounters have all taken place during time trapped in alternate realities or when under mind manipulation.¹⁵

Many strong friendships stand the test of time and distance, as is illustrated in "All Good Things..., Parts I and II". Set in the distant future, each member of the Bridge crew has aged considerably and many have gone onto new adventures, leaving Starfleet behind. Picard is working his vineyard, Data is holding a Chair at Oxford University, and Geordi is working at the Daystrom Institute with his wife, while also taking a hand in raising their family. When Picard becomes aware of a potentially destructive anomaly in space, each member of the former *Enterprise-D* Bridge crew comes to their former Captain's aid, working together to prevent disaster. Their respect for Picard and their memories of their former days of glory also allow them to trust in his judgement.

Captain Kirk and Mr Spock, in the original *Star Trek*, are the best examples found in the *Star Trek* universe of the idea of friendship. According to Lane Roth, their relationship closely tallies with the concept used by both Ovid and Augustine - one soul in two bodies. Spock and his fellow Vulcans practise the Vulcan mind meld, a process which enables them to 'enter' someone or something else's mind. Deanna Troi, in *Star Trek: The Next Generation* is also capable of being inside another's mind as she was born into a race of empaths. Roth wrote of the "Doppelganger", the 'psychic double'. Kirk and Spock are as two souls joined - one is half of the other

¹⁴ "Balance of Terror" features the wedding of two crew members who work in engineering.

¹⁵ The episodes referred to are: "Parallels" (*STNG* s 07) and "Eye of the Beholder" (*STNG* s 07)

and both need each other to be whole. Roth theorised that Kirk is not a complete person without Spock being with him. Roth hypothesised that Kirk was the action side and Spock the thinking side of the one being. Spock had to die so that Kirk could finally experience death.¹⁶

Kirk puts aside his sense of duty to Starfleet because his loyalty, his sense of duty, and his deepest friendship belong to Spock. As loyal and utterly committed as Kirk is to Starfleet, his commitment to Spock runs deeper. Kirk is willing to sacrifice almost anything to save his ship and his crew but his devotion to duty and his respect for every life under his command prevents him from disregarding their safety or condemning them, by any of his actions, to death. Friendship breaks the bounds of duty.

Although closer to the perimeter of friendship because of the extraordinarily close bond Kirk and Spock share, McCoy is still a valued and respected friend of Kirk's. He is also a friend of Spock's, however loathe Spock is to admit it. Dr McCoy is still considered the third member of the close team. There are seven major crew members who featured in the original *Star Trek*, but it is around the three best friends - Spock, Kirk and McCoy - that the first series revolved. The other members of the bridge crew are very important for the smooth running of the ship in *Star Trek*, but their roles are not as developed or involved as Spock's or Kirk's. Whereas the *Next Generation* crew are distinguished in command situations by rank and experience, regarding each other more as friends than only colleagues, the original crew are constantly aware of their position in the hierarchy - their place on what I refer to as the 'hero tree' (Appendix 1).

The friendship between Kirk, Spock, and McCoy is different from the friendship between the *Enterprise-D* group as a whole. Kirk, Spock, and McCoy go almost everywhere together, especially on dangerous missions. Picard is rarely a member of an Away Team, and the Away Team members vary more in *Star Trek: The Next Generation*. The bridge crew of the *Enterprise* do not spend as much time together as the crew of the *Enterprise-D*. They are close but they do not have the sense of unity that the *Enterprise-D* bridge crew have. Everyone has a sense of equality on the *Enterprise-D* whereas rank plays a more important role in *Star Trek*. With the Away Teams generally consisting of Kirk, McCoy and Spock, with, at times, various specially qualified crew members, the opportunity for Spock, Kirk and McCoy to understand and anticipate each other extremely well comes at the exclusion of the other crew members.

In *Star Trek: The Next Generation*, the whole of the featured crew are close friends. The show concentrates on all seven major crew members plus Guinan,

¹⁶ Roth, op. cit., p10

with some characters, like Data, being explored more closely than others. Within the close group of eight, closer friendships exist. Geordi and Data have a very strong friendship, even though Data is still learning just what friendship means, and what it is like to be without it.

Guinan and Jean-Luc share no romance, but their relationship is very intense and very special. Guinan, born into a race of listeners, is Jean-Luc's closest friend and his trusted confidante. Guinan has said that her relationship with Picard is "beyond friendship, beyond family."¹⁷ Picard's relationship with Dr Crusher is also one of trust and mutual interest, and provides an opportunity for the captain to discuss details of missions and the running of his ship without fearing he is revealing confidential information.

Although friendships are very positive experiences, when they are forced to end the repercussions are severe. Friendships can cause loss of life and heartbreak. Data and Spock experience the loss of people close to them, but, unlike their fellow officers, they are unable to express the impact these experiences have upon them. Data loses both Geordi ("The Next Phase") and Tasha Yar ("The Skin of Evil"). Geordi was not, in fact, dead as everyone believed, but Tasha's death was real, and Data had to adjust to the fact that Tasha was no longer with him. Data discovers that even though he cannot actually feel loss, the fact that he has become accustomed to seeing certain people every day means their absence does affect him. Geordi helps him to realise that what he is experiencing is the sensation of missing someone. Unlike Data, Spock does feel the loss of his friends, but successfully keeps his emotional response hidden so it is not apparent and will not affect him. The others aboard the *Enterprises* cannot conceal their feelings following the loss of a friend, and when they are the cause of a friend's death, it is even harder to accept.

Gary Mitchell is one of Kirk's oldest and closest friends from his Academy days. In "Where No Man Has Gone Before", Kirk is faced with one of the most difficult decisions of his career. Mitchell is affected by a barrier with which they come into contact, and he is transformed into a being of immense strength and power. Kirk has to choose between leaving his friend on an unnamed, uninhabited planet or allowing him to remain on the *Enterprise*. The second option places the ship and her personnel in danger. Kirk is forced to choose between protecting the rest of the crew or abandoning his dear friend. Although marooning Mitchell is not humane, it is the only option Kirk sees open to him. Sometimes the solutions to problems must ignore the humanity and concentrate on the gravity of the situation. When weighed against the only alternatives he believes available to him, Kirk's inhumane

¹⁷ Cornell, P., Day, M. and Topping, K. The New Trek Programme Guide: The Next Generation and Deep Space Nine episode by episode Virgin Books, London, 1995, p 119

treatment of Mitchell appears the only solution he can feasibly pursue. Both the narrative and the program's ideology make the captain's decision appear the only solution. Kirk's affection and regard for his ship leads him to decide that there is nothing else to do but to dispose of the threat to the ship. Kirk remembers the deaths of everyone aboard the S.S. *Valiant* when they had been faced with the same dilemma and had chosen to keep their affected crew on board ship.

Ben Finney was another old friend of Kirk's. He respected Kirk so much that he named his daughter Jamie, born during Finney's time at Starfleet Academy, after him. In "Court-Martial", Kirk is put on trial for the murder of Lieutenant Commander Finney. Kirk claims to have jettisoned a pod containing Finney at the last possible moment before the safety of the *Enterprise* would have been breached. Finney, holding a grudge against Kirk from when they were young officers starting their careers aboard Starships, reprograms the computer so that it appears Kirk jettisoned Finney unnecessarily, before the danger was critical. Kirk and his attorney attempt to prove Finney is still alive, and try to find him before Kirk's career is over. Bitterness corrupts the regard one person holds for another. The resentment Finney held for Kirk had festered and grown over many years until his perspective was diminished and his lust for revenge destroyed his capacity for humanity. Finney's inability to accept his own shortcomings destroyed his friendship with Kirk and highlighted the pain of such a loss and its effect upon the individual. Kirk is devastated that Finney could resort to such lengths in retribution for an incident that was long since in the past. The loss of friendship contributes to the loss of humanity, whether the reason is significant or not, in the same way that the ability to form friendships is a key to defining the characteristics of possessing humanity.

Friendships affect the way in which the crew perform their duties. The fact that Jean-Luc can discuss things with Beverly and Guinan gives him a whole new perspective on the situations in which he finds himself. A good example of this is shown in "I, Borg" when Guinan talks with Jean-Luc and convinces him to at least talk to Hugh, completely altering the Picard's plan of action. Instead of taking the drastic action of destroying the whole Borg race entirely, Picard decides to allow Hugh, if he wishes, to return to the Borg Collective. In that way, individuality would be introduced to them, resulting in unknown consequences. A whole race would have been destroyed if Guinan's friendship with Jean-Luc, and her determination to change his mind, had not been as strong.

The absence of friendship between members of the crew can lead to tension and lack of performance. The rift between Ro Laren and Commander Riker stemmed back to an incident involving a landing party on Garon II. Only Ro survived the incident, and she was court-martialled for her part in the deaths of her companions.

Ensign Ro came aboard the *Enterprise-D* weighed down by the guilt she felt over the accident. She was naturally defensive, and Riker's undisguised negative opinion of her only added to her petulance.

Ro's inability to relate to many of the crew led to the belief that she was a disagreeable troublemaker. In "The Next Phase", Ro and Geordi are lost in a transporter malfunction and are believed dead. Ro and Geordi are the only two who are aware they are still alive, and must work together and rely on each other to prove to the rest of the crew that they did not die. The two had to rely on each other, putting aside any animosity either of them may have felt. Ro and Geordi's working together was initially the result of their mutual need of each other. Through her experiences (that is, also the situations in "Rascals" (STTNG s 06) and "Ensign Ro"), Ro has come to learn that friends are not always people who claim friendship while really only seeking personal gain. As a result of her spending time with Geordi and fighting for her life with him, Ro realises that she has found a friend in him.

In "Conundrum" (STTNG s 05), the population of the *Enterprise-D* becomes very vulnerable when their memories are taken from them and they are subsequently unable to discover who they are. Past rancour is forgotten along with everything else, and Ro and the rest of the Bridge crew set about their tasks professionally as a team, realising they are part of the bridge crew only because they lost their memories while on the bridge, and know how to basically operate the instruments. While the entire crew is in their bewildered state, Ro and Riker engage in a night of passion. The relationship between the two changes and even though they are not the best of friends, a sense of tentative camaraderie develops. Both are unsure of how to handle the situation when their memories are returned and they realise that they are really antagonists as opposed to lovers. Friendships built upon lies do not last. They are not beneficial and do not encourage growth. The romantic encounter Riker and Ro shared will not continue because their temporary respect was based on misinformed suppositions.

Love

Both programs place a great emphasis on love, exploring the many aspects of love, including love as sexual attraction, passion and intimacy, or love as a deeper version of friendship, a cherished attachment on a different level from day-to-day friendships. The nature of love does not change, but those giving the love do. Different forms of love exist within the narratives. Riker and Deanna shared a sexual love, while the love between Lwaxana and Deanna, Worf and Alexander, and Wesley and Dr Crusher is in the caring, concerning nature of parental love.

Surrogate parental love also exists, most noticeably between Wesley Crusher and Captain Picard. Picard is a father-figure to Wes, an inspiration. He is the man Wes has chosen to emulate.

Lwaxana Troi loves Deanna and only wanted the best for her, but Deanna, even though she loves her mother, is sometimes embarrassed by her. Lwaxana's unwavering belief in the goodness in others leads her into difficult, tense situations, and her generosity and forgiving nature are often misconstrued. Even more so than any other on the *Enterprise-D*, Lwaxana is reluctant to accept the fact that people were not as good-hearted and benevolent as she is. Her unwillingness to accept the inhumanity of others leads to her losing often in love, moving from one prospective partner to another as she becomes disillusioned with them. At one time she regards Jean-Luc Picard and William Riker as the males who embody the qualities she seeks in a husband, but with their reluctance to become involved, she moves from one 'likely candidate' to another, looking but never finding. Although she is unlucky in love she has so much to give, as "Cost of Living" illustrates.

The ambiguous nature of love, in this case between crew members, has been focussed upon in episodes such as "The Lights Of Zetar" and "Lessons". In "The Lights of Zetar", a young officer, Mira Romaine, is entered by the lights, the last surviving members of the Zetar race. The story revolves around her possession and the efforts made to exorcise her from their power. Mira has little choice as to whether she destroys the *Enterprise* or saves it after being 'taken over'. She is totally controlled by them, almost killed by their possession. Engineer Scott's affection for her is thought to have aided her recovery. As a close friend of her father's, Scotty feels the need to safeguard her for her father's peace of mind, as well as a strong attraction towards her. His strong desire to protect and to comfort her showed the depth of both his love, as her father's friend, and his own affection for her. Scotty's love offered Mira a lifeline between what she was and what she was becoming.

Captain Picard commands much respect and is deeply involved in every aspect of running the ship. Picard takes an interest in the well-being of all aboard the *Enterprise-D* and will help with family problems as well as military ones. He is, like the rest of his crew, capable of romantic love, but he lives by his own rule of never falling in love with a fellow crew member. In "Lessons", Picard breaks his rule, falling in love with Lieutenant Commander Neela Daren, a scientist stationed aboard the *Enterprise-D*. Both realise that being a romantically involved couple serving aboard the same starship has difficulties, both hidden and apparent, and conclude independently that their love is doomed. The careers of both are undermined by the love they feel for each other - the concern and worry they feel when one has a dangerous mission to complete prevents them from performing their duties to the best of their abilities. Early in the relationship, Picard voices his

concerns to Deanna that a relationship with a fellow crew member may impair his judgement. Picard knows he will always be loathe to send Daren on any type of mission, and their relationship would suffer immeasurable damage at the same time as her Starfleet career would also suffer. The lesson Picard learnt was that love cannot always come first, but friendship endures. Both decided it would be better for their careers if Neela accepted a different assignment - their love stopped Neela from doing her work properly, and Picard's concern for her every time she went on any mission stopped him from functioning properly as Captain. His thoughts were always on Neela and her safety, and his captaincy suffered. Regularly, officers are required to undertake dangerous work or to be part of an uncertain Away Team mission. Both Picard and Kirk worry about their officers' safety, but both they and the officers realise that such risks are part of everyday life within Starfleet. Picard made use of Shakespeare's words to voice his feelings: "Now if these men do not die well, it will be a black matter for the King who led them to it."¹⁸ Picard came to realise that he could not have both love and the *Enterprise-D*, so he and Neela agreed to see each other during their time off, and to stay in touch. It is unclear whether their friendship is maintained by conducting sessions via subspace communication relay, and visiting during recreation periods, as other friendships and relationships involving Starfleet officers are maintained.

Picard is more concerned that Neela is the one required for such a difficult mission, as Kirk is restless and uneasy when he knows that Spock or McCoy are the only ones who can complete a particularly dangerous assignment. Picard tries not to prevent his feelings from interfering, but when he truly loves someone, he cannot hide his anxiety. He does not want to let Neela go, terrified he will lose her. Although he takes some responsibility for them himself, when the crew member best suited for the task is a friend or just a colleague, Picard allows them to take more of the responsibility for themselves. When it is someone he loves, he feels it necessary to take full responsibility for them. Kirk feels the same way. Both captains worry but both believe that their officers are fully qualified and trained to look after themselves.

Even though Neela is an officer, Picard feels that, because he loves her and she plays such an important role in his life, he should be looking after her in everything she does. The helplessness he feels when he cannot always be there to protect her stops him from doing his job properly. Picard's reluctance to send his scientist love on any form of mission which has even a hint of danger prevents her from functioning in her chosen field, damaging her cherished career and making her

¹⁸ William Shakespeare's *Henry V*th, quoted in "The Defector" (*STTNG* s 03)

miserable. Choosing members of the crew for missions is easier when you are not romantically involved, but only involved on the level of friendship.

Relationships which do contain a sexual element occur in both *Star Trek* and *Star Trek: The Next Generation*. In "Mirror, Mirror" and "Wink of an Eye", it is implied that Kirk engages in sexual activity. In both episodes he is seen replacing his boots while the woman he is with is seen attending to her appearance. Deanna and Will, Tasha and Data in "The Naked Now" (*STTNG* s 01), Deanna and Aaron Conor in "The Masterpiece Society", and Will and the woman on Risa, in "The Game" (*STTNG* s 05) have all had encounters, but, as with Captain Kirk's rendezvous, these were implied, not actually witnessed on screen or by their colleagues. The graphic representation of sexual behaviour is not shown because the program does not permit the representation of the act, not the act itself. The hints provided are a way of elucidating the characters' activities without actually depicting the act. Sexual activity and love are not the same thing because love does not always involve sexual activity, and sexual activity is not always based upon love. Love can occur between male characters, this love not being sexual but borne of years of respect and appreciation, and, in the case of *Star Trek*, facing unseen dangers and terrors together.

References to the pre-diegetic past imply that Kirk was somewhat of a 'lad' before, during, and even after, his Academy days. Sometimes a former lady friend would appear in the series after she and Kirk had had their however brief liaison. These lady friends variously rekindle old flames, discipline Kirk for a breach in Starfleet regulations, or use him in some way. Although sexual encounters and relationships of that nature were implied in the original series, Kirk's former love interests were sometimes inescapable for him. They continued to have an affect on his life even after many years had past. In "Shore Leave", Kirk thinks of former love Ruth and how enchanting she was and how much he would love to see her. Even many years after their last encounter, Kirk still thinks fondly of her, and she comes to his mind quickly.

For much of *Star Trek: The Next Generation's* seven season run, Deanna and Riker were considered a couple by those around them long after they ceased to be romantically involved. When Deanna and Worf start upon a romantic relationship in "All Good Things..., Parts I and II", Worf still feels it necessary to ask Deanna if Riker will mind, before every social outing they have. Riker and the counselor had been a couple even before they both accepted assignments aboard the *Enterprise-D*. Already powerful, their bond was made even stronger by Deanna's telepathic abilities. Their relationship was physical, mental, and definitely spiritual. As *Star Trek: The Next Generation* came to an end, Worf and Deanna had come to share a bond closer than they previously shared as friends.

An apparent contradiction exists within the overall structure of *Star Trek* - love of family members and the family unit does not extend outwards to others and therefore does not prove the 'humanity' of the Cardassians, but quite the opposite. They are able to show love - their commitment, intimacy and passion to another individual - to their families, but they do not show love to others of their own species outside of their family, let alone to 'outsiders'. The refusal by Cardassians to show friendship or love towards other species proves their brutality and lack of respect for lives other than those of their families. Cardassians are capable of showing love but they refuse to. Instead, they choose to be cruel and brutal even though they have an understanding of gentleness and patience. Cardassians do not fail to love, but fail to *show* love, except in very personal situations. Family members are loved whereas as tolerance is usually shown to a non-related stranger of the same species, and suspicion and studied coolness to a stranger of an entirely different species. It is not so much love as tolerance, as was previously discussed in Chapter Five. The Federation tries to apply the concept of loving one's neighbour, but other species do not necessarily practice it. The programs imply the Christian ethic of loving one's neighbour, and although it is not actually stated as a Christian ethic, it is considered a worthy goal.

The love expressed by and between Starfleet members is not generally familial love, although there are a few exceptions to the case, notably Beverly Crusher and her son Wesley. Family and commitment to the family are presented as strong indicators of civilisation in the *Star Trek* universe. A strong family line and identity, with the individual's acceptance and treatment of family members extending towards strangers, is an important aspect of proving humanity within the *Star Trek* universe. The way in which an individual treats his or her family gives an insight into what the Federation considers admirable in an individual. The showing of love to complete strangers does not happen immediately, even within the Federation. Tolerance is shown to other species, usually until they threaten the Federation. Cardassians and others like them are suspicious in nature - wary of their own people, let alone a group of aliens.

Family

Families are a recurring feature in both *Star Trek* series, but they play a more important role in *The Next Generation*. Family backgrounds have been established for all the major characters in the later series. In the original series, the *Enterprise* was home to a metaphorical family only, in which crew members could still enjoy a feeling of camaraderie and belonging. With their families far away on other planets, the need for emotional and familial support was great. Their importance

sometimes overshadowed anything else, including responsibility to the *Enterprise* and duty to Starfleet, especially in the later series.

The crew in the *Star Trek: The Next Generation* is still loyal to Starfleet, but they have their families with them. Having their loved ones with them always, the officers do not miss watching their children growing up, or miss out on time spent with them, so they tend to be happier and better adjusted. The presence of their families on board ship adds to the efficiency of the officers' work. Officers are more willing to serve when their families are near them. The stability of family life reduces the stress that the officers feel in the course of their work. They are no longer worried about their families alone back on their planets, or about leaving them for many months on end. The presence of the families has proven beneficial, helping to keep up morale, and making personal free time more restful and enjoyable. In *The Next Generation*, among the commonly seen family members included Deanna's mother and the O'Brien family. The *Enterprise-D* was more like a village than the original *Enterprise*. It was home to a real community, even having its own school.

In the original *Star Trek*, the crew had no time for family life, so spouses and/or children were not common. Scotty, Spock and Kirk did not have wives, while McCoy was divorced with a daughter.¹⁹ The existence of a wife or husband was never mentioned where Chekov and Uhura were concerned, and it wasn't until the seventh movie that it became apparent that Sulu had a daughter.²⁰

In the 1960s, with the Vietnam War at its height, bravery, strength, might and valour were highly valued. The original *Star Trek* considered these attributes very important. The crew became champions and liberators of the oppressed and enforcers of justice. Family was left behind as soldiers marched off to defend their country and their rights. As the emphasis moved away from the so-called 'glories' of war, other more peaceful concerns replaced them in the spotlight. In the 1980s, family matters and the need for a well-adjusted, stable family life gained world attention. As views changed and the family began to play a more significant role in society, more emphasis was placed on the family and less on battles in the series.

The program no longer centres solely on a small band of heroes saving people and their civilisations before moving onto the next adventure, with no family ties to bind them. The crew of the *Enterprise* were able to face danger without worrying how their deaths would immediately affect their spouses and children. The crew of

¹⁹ This is part of McCoy's 'unwritten history'. Episodes were written that told of his ex-wife and daughter but they were not filmed. McCoy's family survives on paper and in the animated series only.

²⁰ Via an in-joke, Kirk even asks Scotty where Sulu found the time to have a family. Scotty is similarly perplexed.

the *Enterprise-D* face threats to their ship knowing that the lives of their families may also be endangered, but the stability and strength of the complete family unit is considered more important. The *Enterprise-D* crew members spend their free time with their families instead of following the solo pursuits the crew of the *Enterprise* tended to practice.

The disadvantages of having children on board is ever present in Picard's mind. In "The Bonding" (*STTNG* s 03), he complains to Deanna about having children on board. Jeremy Aster becomes orphaned when his mother is killed in an explosion whilst performing her duty. Jeremy is deeply affected by the loss of his mother. Picard tells him, "On the *Enterprise*, no one is alone." Although distraught over the death of his mother, Jeremy had been able to spend time with her before her death. If he had remained on Earth he would have missed their remaining time together, so his being aboard the *Enterprise-D* was opportune.

In "When the Bough Breaks", the crew encounter the legendary planet of Aldea. The inhabitants of Aldea ask for the *Enterprise-D* families to part with some of their children in return for highly advanced technical data. When their request is denied, the Aldeans make use of their advanced technology, stealing the children from the ship and then jolting the *Enterprise-D* away from the planet, three days distant. The parents and the rest of the officers campaign fiercely for the return of the children, and Picard reassures the parents that the *Enterprise-D* will not leave without their children. As the *Enterprise-D* finds alternative courses of action, and the children are beginning to feel homesick and lonely, the Aldeans relent and allow the children to return to their families and homes on board the *Enterprise-D*.

No other race has members of their family aboard their star ships with them. The fact that the other races with which the *Enterprise-D* comes into contact are noticeably war orientated - most effectively demonstrated by the Romulans, Klingons and the Cardassians - could explain the fact that their families do not accompany them. The *Enterprise-D*'s capacity to be involved in a 'full on' war necessitates a strategy whereby the family section of the craft can be detached and flown to safety.

The other familial relationship explored in the original series of *Star Trek* was the one which existed between Spock and his father Sarek. Spock's decision to join Starfleet bewildered Sarek. He considered it a slight against Vulcan, logic, and the family. Spock's loyalty to Starfleet, and to his captain and ship, was to Sarek a betrayal of the ancient beliefs of Vulcan. "Sarek hoped his son would follow in his footsteps on Vulcan. Instead, Spock enrolled in officer candidate training with Starfleet Command. His decision was...hurtful to his father. Consequently, Sarek

and Spock became virtual strangers.”²¹ Further, Greenberg says that Spock “especially avoided home because he dreads confronting Sarek’s displeasure and the yoke of Vulcan custom.”²² Sarek was a very sick man when he and Spock agreed to accept the other’s decisions, in “Journey to Babel”. Sarek and Spock hardly saw each other in the following years, and in “Unification, Part I” (*STTNG* s 05), their time has run out. Spock’s father is dead.²³ Throughout the intervening years their relationship showed only tentative signs of improvement, both learning to at least accept the choices the other had made for his life. As the years went by, Spock learned to appreciate, if not embrace, his father’s views, and Sarek learned to accept Spock’s decision to join Starfleet, even though it ultimately excluded his son from participating in some of the ancient rituals considered necessary for the complete spiritual, and logical, growth of a Vulcan. The reconciliation was only brief, and Spock and Sarek once more pursued their own lives.

The family lives of the *Star Trek: The Next Generation* crew are developed in more detail than the family lives of the crew in *Star Trek*. Data’s brother, Worf’s son, Beverly’s son and Deanna’s mother were all featured regularly within the series.

Worf and his son Alexander share a strained relationship. Alexander’s mother was killed and he was taken from the life he knew on Earth to live on the *Enterprise-D* with a man he hardly knew. Alexander had no friends aboard ship, and being the only Klingon child aboard, he felt terribly alone. Worf’s constant discord with Alexander began to affect his work and Alexander’s development. Disharmony within family life can affect the way in which an officer performs their duty almost as much as dissension between crew members can. Humanity, in the sense of the “behaviour or disposition towards others”²⁴, suffers.

In “Cost of Living”, the interest Deanna’s mother Lwaxana Troi takes in Alexander is misconstrued, even though she is acting with the best of intentions. She leads Worf’s son Alexander astray, but with the child’s best interests in mind. Lwaxana takes Alexander to the holodeck to learn about living - not by rules and

²¹ Greenberg, H.R. *In Search of Spock - a Psychoanalytic Enquiry*, p 55

²² *ibid.*, p 59

²³ In “Unification, Part I”, Sarek dies from Bendii’s Disease, a debilitating disease which gradually erodes all emotional control - most loathsome and belittling for a Vulcan. Picard tells his crew that he knows of Spock from his (Picard’s) mind-meld with Sarek (in “Sarek”), but what he knows is very little because Spock and Sarek were still estranged after decades had passed. Picard must tell Spock of his father’s death because the Vulcan is not in touch with his family. He did not say goodbye to them when he left Vulcan.

²⁴ *The Oxford English Dictionary*, *op. cit.*, p 476

regulations, important as they sometimes are - but by emotions and interaction with others. Worf does not appreciate Lwaxana's 'interference', but her concern for the child and her wish to see him happy are her only inspirations. She is trying to help Alexander through his problems with his father in an humane way, a way the child will appreciate as much as his father. Lwaxana tells Alexander, "One marvellous thing we can do with rules..." and that is to break them when they are not in the best interests of those involved. She realises that "eventually we all have to live up to our own expectations." Lwaxana realises her priorities, and through doing so, helps Deanna, Worf and Alexander to recognise theirs.

Beverly and Wesley Crusher shared a very close relationship, and clearly showed the benefits of having family members aboard a Starship with their loved ones. Wesley not only shared his mother's joys and sorrows with her, but he was also able to bring Captain Picard's more vulnerable side to light. Picard was the best friend of Jack, Wesley's late father, and is very close to Beverly. In "Samaritan Snare" (STTNG s 04), Wesley accompanies the Captain to a starbase for replacement of Picard's mechanical heart. During the journey, Picard opens up to Wesley and talks to him as a father would, advising him. In "The Final Mission" (STTNG s 04), Wesley once again accompanies Picard in a shuttle. Picard is badly injured while they are on a planet and Wesley is determined not to let him die. Wesley tells him that everything he does is to make Picard proud of him, and during the time in which they face death together, the closeness of the bond between Wesley and the Captain is emphasised. Picard has replaced Jack as Wesley's father, and Wesley has become the son Picard always longed for but never had.

Picard and Beverly also share a very close relationship. They are able to talk and relive the memories they share of Beverly's late husband. With Picard being like a father-figure to Wesley, Beverly and Jean-Luc's relationship takes on added meaning and closeness.

Picard's more vulnerable side is also revealed in episodes such as "Family" (STTNG s 04), "The Inner Light" (STTNG s 05) and "We'll Always Have Paris" (STTNG s 01). In these episodes, Picard is seen 'off duty'. His personal life is explored and some of his hopes, dreams and fears unveiled. In "The Inner Light" it is revealed how different Picard's life would have been if he had not joined Starfleet. He is a family man, happily married and raising children and grandchildren, playing music and partaking in community events. The depth of Picard's humanity is evident in his relationships with his wife and family, and the love and care with which he surrounds them.

Even though two weddings between crew members were featured on the programs, marriage is a rare phenomenon in both *Star Trek* and *Star Trek: The Next Generation*. One of the possible future scenarios shown in "All Good

Things..., Parts I and II" has Beverly and Jean-Luc divorced, and Geordi married to Leah Brahms. Miles and Keiko O'Brien married, but they were only secondary characters in *Star Trek: The Next Generation*.

Kirk proves by his actions that there are things in his life as important as, or even more important than, Starfleet and the Enterprise. Kirk's relationships with his brother, sister-in-law and nephews allow another side of him to be seen - the side that is not militarily precise and always on guard for the next encounter. Kirk displays a side more human and vulnerable than he had ever allowed his crew to see. With Spock he behaves as a close friend, but Sam and Aurelan are his family, and he feels he has an obligation, and a need, to protect them. A glimpse of a regretful but devoted Kirk, trying to come to terms with the death of his brother and his family is seen. The consequences of the death of his family in "Operation - Annihilate!" haunt Kirk. Their deaths leave a deep anger inside him, as well as forcing him to make a difficult decision. The captain must choose between destroying the planet on which Sam, Aurelan and their family lived, killing millions of living, breathing, albeit it diseased, human beings at the same time. His other option is to kill the dangerous life form that infected and killed the planet's inhabitants, literally obliterating an entire species before it can kill others on other planets.

Some other races do not place as much emphasis on family life as the Federation does, the bulk of their time being taken in the pursuit of their duty or ambitions. The Cardassians are an exception, as they place great value on their family life. This respect and love for their families proves that the Cardassians are not as far removed from the basics of humanity as many in Starfleet would like to think. They share a common concern, a fundamental foundation for their culture - a deep love for those closest to them. Children of the other races are rarely seen. The humanity the Starfleet officers display towards other beings and other races is enhanced by the effect of still being able to play an active role in family life while on active duty, spending time with spouses and/or children. The Cardassians, Romulans, Klingons, and other military races seem to place more importance on war, weaponry and 'one upmanship'.

Humans do not consider love, compassion and mercy weaknesses, unlike races such as the Cardassians, the Klingons and the Romulans. Within these races it is considered a fault for emotions such as these to be demonstrated. Rarely shown are the effects that bonds of friendship have on beings from other races, such as the Cardassians and Romulans.

The absence of love makes even the strongest vulnerable. Humans share the need for friendship, love, and family life with almost every other race, and, like other races, suffer when they are without them. Even races such as the Ferengi,

who claim a fruitful existence without the love and friendship of others, could not survive without companionship.

Conclusion

Star Trek is not *pure* science fiction. It was designed as a set of contemporary morality fables against a science fiction background. The stories are about twentieth century man's attitudes in a future universe. The stories are about us."¹

If *Star Trek* stories are about 'us', the question is raised - to whom does 'us' refer? Does it incorporate all humankind, or only those of the West, or from America? In the final analysis, it doesn't matter who Gerrold believes 'us' to be. The popularity of *Star Trek* in many different countries and many different cultures suggests a universal significance. Therefore, it seems reasonable to argue that *Star Trek* examines how we, as twentieth century humans, handle situations of all kinds. 'Us' also refers to the members of both *Enterprise* crews, irrespective of their nationalities or species. As argued by the analyses which constitute this study, 'us' also includes all alien beings and creatures, whether or not they are *Homo sapiens*. Most aliens appear humanoid, and almost all of the characters are identifiable, having at least one recognisable human quality.

While 'we' are represented in the first instance by the human members of the Federation, the other species, however alien they appear or behave, also represent some part of us. Militarism, honor, love of the family - each alien species has something recognisably human within it. Some emotion, action or value is isolated by the narrative, drama, or characterisation, and revealed in a 'removed' form. For example: the scruples - or lack of them - associated with the making of profit are exhibited by Ferengi capitalism; the faithfulness of a people to their higher being or beings is illustrated by the depth of the Bajoran faith; and the importance of the family to even the most hardened and uncompromising of peoples is explored by examining Cardassian home life.

My analyses suggest that the program clearly implies it is important to look closely at the motivations and reactions which direct *our* lives, so that, in some way, humans, as a combined people on a united world, can prevent the decline of culture and enlightenment and the devastation that the loss of all humanness and humane-ness can cause. Learning to live in harmony with others is essential for the continued existence of life, whether it be human or otherwise. All life is sacred and all life deserves the chance to survive, whether it is humanoid or trundling along the ground like the Horta. Gene Roddenberry, *Star Trek's* creator, was fascinated by the whole idea of humanity and what it actually meant. "His

¹ Gerrold, op. cit., p 250

(Roddenberry's) greatest challenge was to determine how the inviolate aloneness of each human person could interact not only with other humans, but with machines and other life forms..."²

He was once asked, "What do you most fear?" to which he answered, "Humanity."³ Roddenberry attempted to explore the seemingly boundless aspects of humanity through his characters and the situations in which they live and learn, and, as is evidenced in the thousands of letters script writer D.C. Fontana continues to receive, the audience lives and learns with them. Whether they live and learn the same things leads to questions that cannot be answered in the scope of this study.

As the analyses in this study have argued, the humanity of a species or a being is ascertained by studying the compassion, the benevolence and the generosity practiced in each society and then shown towards others outside their society. Humanity is so much more than a human characteristic or response. The entire concept of humanity is important in *Star Trek* and *Star Trek: The Next Generation* because it allows its spectators opportunities to gain insights into the consequences of actions and to learn valuable lessons concerning the wisdom of avoiding prejudice, violence, intolerance and other destructive behaviour. An individual treating another with respect; tolerance shown by one individual to the values and moral traditions of another - these are examples of the best humanity. The way in which new species are approached in the *Star Trek* cosmos - their 'first contact' - is one of the most important duties of a Starfleet officer. Maintaining the sanctity of all life forms is important, and understanding them and appreciating some aspect of their existence is also crucial in the pursuit of good relations.

Star Trek's Earth is a planet that has finally united, after World War III (in the *Star Trek* universe, the war of 2079) and other outbursts of violence and hatred have flared. Such unity is an indication of what can be accomplished if peace is sought, implemented and maintained. Through their narratives, programs such as *Star Trek* and *Star Trek: The Next Generation*, argue that peace is something good and desirable for which to strive, and that peacefulness and unity are the only reality that will keep humankind alive.

As a means of analysing humanity I dealt with the concepts of individuality and community, and the importance each species places on these, discussed at length in chapter one. Awareness of the self, freedom of choice and free-will, loyalty, and morality are all factors that affect the way in which beings relate to their circumstances and to each other. Chapter two dealt more fully with concepts which

² Fern, op. cit., p 6

³ *ibid.*, pp 23/4

affect both individuals and communities. Among these are duty, desire, emotions, and passion, states which dramatically alter actions, viewpoints and relationships.

In chapter three, social systems and belief systems were discussed. The depth of a species' humanity can commonly be seen in their conducting of spiritual rituals, or in the actions of the home planet's population. The demise of a social or spiritual belief can herald dire consequences for a society. Evil and redemption, and the deceptiveness of paradises and utopias, were also considered.

Many of the issues with which *Star Trek* and *Star Trek: The Next Generation* grapple were outlined and analysed in chapter four. Prejudice, homosexuality, solipsism, and the discovery of new life forms are among the many issues examined. Although the programs attempt to deal fully and fairly with issues pertinent to both the 20th century and centuries beyond by examining issues from several angles, the shows stop short of volunteering any incontestable solutions. The issues of alienness and tolerance were further addressed in chapter five, as were evolution, genetics and cloning. The question of interracial relationships, a 20th century dilemma which seems to have survived through the ages and developed to include interspecies marriage, was investigated.

Following on from this, friendship, love and family were examined in chapter six. Regardless of race or species, a common denominator between every species in the *Star Trek* cosmos is relationships. Love and friendship influence decision-making, and, as with family ties, either unify or divide.

These are the tenants of humanity demonstrated by and within *Star Trek* - individuality, community, duty, loyalty, faith, issues addressed in an attempt to improve the quality of life, tolerance, acceptance, family, friendship, love. How these attributes and attitudes are approached by particular species indicates the value each species ascribes to humane-ness. Some species in the *Star Trek* cosmos do not respect the rights of other species and in some cases practically destroy them, as witnessed by the Cardassians brutal conquering of the Bajorans. The way in which an individual or community treats others is used as a measuring stick - humane treatment reveals the presence of humanity, even in its basest form. My analysis argues that in the *Star Trek* ideology, its mythology asserts that humanity is not a state of being. It is a state of action and of mind.

By way of this analysis I have shown that the simple application of binary oppositions is not sufficient to properly investigate the complexities of humanity and reach any type of clear and in any way complete conclusion. Emotional realism, structuralism, and myth are used to more fully scrutinise the concepts raised. Looking in close detail at several episodes allowed me to take a more indepth look at the issues raised.

Within the confines of this study, I have studied many episodes and opened up a small but significant part of the *Star Trek* cosmos. There is so much more to explore, analyse and discuss in both *Star Trek* programs, but I have been unable to incorporate everything into a study this size and still retain its manageability. *Star Trek* continues to make its presence felt, through the continuation of the movie series and the success of the two sequels *Star Trek: Deep Space Nine* and *Star Trek: Voyager*. Even with all the episodes and all the movies, the quest to uncover an absolute definition for and the significance of 'humanity' continues, and with each new situation, the significance becomes a little clearer. The story analysis is as wide as the cosmos those stories occupy.